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CATALOGUE OF
A COLLECTION OF PAINTINGS
AND SOME ART OBJECTS

—

GERMAN, FRENCH, SPANISH
AND ENGLISH PAINTINGS
AND ART OBJECTS
BY
W. R. VALENTINER

—

MODERN PAINTINGS

—

VOLUME III

CATALOGUE OF A COLLECTION OF PAINTINGS AND SOME ART OBJECTS

GERMAN, FRENCH, SPANISH AND ENGLISH PAINTINGS AND ART OBJECTS

BY

W. R. VALENTINER

MODERN PAINTINGS

VOLUME III

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JOHN G. JOHNSON
PHILADELPHIA
1914

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GERMAN PAINTERS
XV AND XVI CENTURIES

GERMAN PAINTERS
XV AND XVI CENTURIES

—

A. UPPER RHENISH SCHOOL

—

UPPER RHENISH ARTIST

ABOUT 1440–50

714 THE BIRTH OF CHRIST. The Virgin is lying in a fourpost bed with red hangings and cover. A woman dressed in blue standing behind the bed is addressing her. A second woman dressed in yellowish green kneels in front of the bed, raising her hands in a gesture of astonishment. Both women wear white turbans. Farther in the foreground a third woman in a violet-brown dress and yellow cap is crouching on the floor holding the naked Child in her arms. A fireplace on the left. The figures are very large in proportion to the room.

Panel. H. 36⅞ in. W. 38⅞ in.

715 THE PRESENTATION IN THE TEMPLE. The High Priest stands before the altar on the right, receiving the Child, whom the Virgin gives to him with a reverent gesture. She wears a large turban, and like the Priest is robed in red and green. A woman wrapped in a blue mantle stands between them. The heads of a number of spectators in brightly coloured headgear are visible. On the left a woman, on the right a servitor who holds the High Priest's robes, both robed in blue and yellow. Gold background. Tiled floor. On the altar a sculptured group of the Sacrifice of Isaac, of which only Abraham, with uplifted sword, is visible.

Panel. H. 36 in. W. 40⅛ in.

This important artist is related to Conrad Witz of Basle, and seems to be also in connection with Hans Multscher of Ulm. Like these two artists, he is

one of the earliest who, under the influence of Flemish painters, especially of the Master of Flémalle, introduced the realistic style of the early 15th century into South Germany.

—

FOLLOWER OF HANS MULTSCHER

ABOUT 1460

Multscher born about 1400, worked at Ulm and Sterzing between 1427 and 1467.

716 CHRIST CROWNED WITH THORNS. Christ in a purple coat and red mantle sits on a square seat, the head bent to the right, holding in the right hand a reed. A man in yellow and green costume to the right and another in cherry red and dark blue dress to the left press the crown of thorns upon His head with sticks which they hold under their arms. Two bearded men behind in the right corner, the front one giving orders. Tiled floor and golden ornamental background.

Panel. H. 23 in. W. 16¾ in.

—

MARTIN SCHONGAUER

Born at Colmar about 1445. Pupil of his father, a goldsmith from Augsburg. Influenced by Rogier van der Weyden. The only documental painting, the Virgin of the Rose Garden in Colmar, was painted in 1473. He died in Colmar in 1488. Most important German engraver of the 15th century.

717 CHRIST TAKEN TO PRISON. The same composition as the print by Martin Schongauer with a number of changes. The weapon of the soldier to the left of Christ is shorter and has a different top, the costumes and caps are changed in several details and the landscape has been added. Christ wears a dark purple cloak. St. Peter has a light blue coat and white mantle. Judas has a brownish yellow, the man to the right a pink costume. The man lying in front wears a circular red coat with yellow border and blue trimming. Among the colours of the other figures prevail cherry-red and green. The landscape is green-brown with a dark blue sky. Signed on the sword of St. Peter M. S. (with a mark between the letters).

Panel. H. 13½ in. W. 10 in.

The masterly painting is undoubtedly by Schongauer himself, executed a little later from his own print. The execution is of the same high quality as the small paintings in the Berlin and Vienna Museum and in the Gutmann collection in Vienna.

—

After HANS HOLBEIN, The Younger

Born at Augsburg in 1497. Died at London in 1543. Pupil of his father, Hans Holbein, the Elder. Worked at Basle and England. Travelled in Italy.

718 ERASMUS OF ROTTERDAM. Bust. The hands not visible. Turned half-way towards the left. In a black fur-trimmed mantle and black cap. Dark green background in a reddish frame.

Panel. 7⅝ in. circular.

Old copy of the Parma picture or of the Basle watercolour.

—

B. SUABIAN AND BAVARIAN SCHOOLS

—

BARTHOLOMÄUS ZEITBLOM

Mentioned in documents from 1483–1520. Influenced by Multscher. Pupil of Hans Schüchlin. Leading artist of the School at Ulm.

719 THE BURIAL OF CHRIST. Two men are laying the body in the obliquely placed sarcophagus, before which, on the right, the Magdalene kneels weeping while she anoints the left arm. The Virgin, supported by St. John, stands on the left, and two men and two women on either side. Castle crowned rocks to the right and left. A light carmine and bright yellowish-green predominate in the costumes. The Virgin is robed in dark blue. Gold background with stamped design.

Panel. H. 29⅛ in. W. 18¼ in.

The painting, a Suabian work of about 1490, is very closely related to Bartholomäus Zeitblom.

SUABIAN ARTIST

ABOUT 1500

720 THE HOLY FELLOWSHIP. The Virgin, holding the Child, is seated in the centre of a semicircular bench with St. Anna, who holds a fruit towards the Child's outstretched hands. On either side two women with children on their knees or beside them. Joseph and Joachim are conversing behind the bench, with the Dove hovering above them. Two men with a sainted woman between them on the left, and three men on the right. A majolica vase containing flowers in the foreground. A light scarlet and green predominate in the costumes, the women wearing white caps and kerchiefs. Grey blue sky.

Panel. H. $62\frac{3}{4}$ in. W. $58\frac{7}{8}$ in.

The artist seems to be influenced by Friedrich Herlin from Rothenburg, who was born about 1435, died in 1499, and worked mostly at Nördlingen.

—

THE MASTER OF MESSKIRCH

So-called from one of his works in the church at Messkirch. Worked about 1525–1550. Very likely a pupil of Schäufelein.

721 ST. STEPHEN. Standing turned to the right vested as a deacon, a yellow greenish mantle over a long white shirt. In the right he holds a palm. In the left he carries his symbol, three stones. A stone has cut his forehead. Large golden halo. A stone wall behind him; above it, light blue sky. On a white label above: Sanctus Steffanus Martir.

Panel. H. $9\frac{1}{2}$ in; W. $24\frac{1}{2}$ in.

722 ST. EULALIA. Standing facing the spectator, the head turned towards the right shoulder. Long flowing hair. She wears a reddish brown mantle over a white shirt. In the left she holds a book, in the right a palm. Behind her to the left the tower of an abbey. Large golden halo. To the right green trees. On a label beneath: Sancta Eulalia, V. (Virgo.)

Panel. H. $9\frac{1}{2}$ in; W. $24\frac{1}{2}$ in.

723 ST. WALPURGIS. Standing turned to the right. Reading a book with red cover. She wears a long black mantle over a white shirt. A white shawl covers her head; green trees behind her to the left, blue

hills in the right background. On a label beneath: Sancta Walpurgis, V. (Virgo.)

Panel. H. 9½ in: W. 24½ in.

724 ST. AGATHA. Standing looking at the spectator. Green-yellow dress and pink mantle which covers her left shoulder. In the right hand she holds a torch, in the left a palm. She stands beneath a stone arch. Large golden halo. A wall behind her. Beneath on a label: Sancta Agatha Virgo et M. (Martir.)

Panel. H. 9½ in; W. 24½ in.

725 ST. CIRIACUS. Standing turned to the left. In the costume of a deacon. Bluish-white mantle over yellowish-white shirt; with pink border. He holds the mantle up with his left hand in which he grasps a palm and rests the right upon a sword. Large golden halo. Gray wall behind him. On a label above: Sanctus Ciriacus Martir.

All panel. H. 9½ in. W. 24½ in.

From the Fétis Collection in Brussels. Five panels belonging to the same series are in the Kaiser Friedrich Museum at Berlin.

—

HANS LEONHARD SCHÄUFELEIN

Born at Nuremberg before 1490, died at Nördlingen in 1539 or 40. Pupil and assistant of Dürer until 1505; worked at Nuremberg, Augsburg, and, after 1515, at Nördlingen. Painter, and designer for woodcuts.

726 PILGRIMS RESTING ON THE ROAD. In a hilly landscape three pilgrims are resting in the foreground near a fountain. One of them is filling his bottle with water, another is taking a drink out of his pilgrim's bottle, the third is fixing his sandals. In the middle distance to the right another pilgrim is seen walking away on a road. To the left a fifth one is going around a hill. In the background to the left are two large castles and a river.

Panel, H. 20 in. W. 23 in.

SUABIAN (ULM?) ARTIST

ABOUT 1520

727 THE ADORATION OF THE KINGS. The Virgin, robed in dark blue, is seated on red cushions in front of a stone wall, receiving the three kings. The eldest king, in a gold brocaded mantle, kneels in the foreground offering a vase to the Child who removes its cover. The second king, in a purple mantle trimmed with ermine, stands behind him. The Moor, in a brown brocaded mantle and red trousers, advances from the right. Joseph, wearing a scarlet cloak, enters through a doorway behind the Virgin. On the right a wooded slope crowned by a castle. Deep blue sky.

Panel. H. 13 in. W. 13 in.

Originally attributed to Hans Leonhard Schäufelein.

—

SUABIAN (AUGSBURG?) ARTIST

ABOUT 1520

728 LADY AND CHILD. From the family Urmiller. Half length. The little girl stands in front of the lady who rests a hand on each of her shoulders. Only the child's head and part of the bust are visible. She wears a red-brown dress. She has fair, yellow hair and a black band across her forehead. The mother wears a dark dress with a white coif and undersleeves. Green background.

Panel. H. 25¼ in. W. 18½ in.

Companion piece to the Portrait of a Gentleman and a Boy in the Städel'sche Institut at Frankfort. The family Urmiller whose coat of arms appear in the Frankfort picture lived in the XVI century in Leutstetten and Frasshausen (Bavaria). Other pictures by the same artist in Dresden and Innsbruck. This important painter worked very likely at Augsburg under the influence of Holbein.

—

SUABIAN ARTIST

OF 1524

729 TWO WINGS. LEFT WING. SAINT CATHERINE. She stands turned to the right, wearing a green costume and a claret mantle lined with orange and green changeable silk. She holds the wheel in

her right hand and the long sword in her left. On the sword the mark Z 1. In the left background the saint kneeling before her who draws his sword to kill her. The king watches the scene. The wheel in the background upon which the saint had been tortured is destroyed by a fire falling from the heavens. The Alps in the distance.

2 RIGHT WING. SAINT BARBARA. She is standing turned to the left, wearing a scarlet costume and green mantle. In the left hand she holds a golden chalice containing the host, on which the crucifix with the monogram of Christ is visible. To the left, behind her, the tower in which she had been imprisoned. Before it the executioner holding her by the hair and swinging a sword over her. On the tower the signature of the artist: H G (conbined) 1524. Underneath a mark: 1 Z.

On the top of the two panels branches of Gothic leaves. These, the nimbus, and part of the ornament are executed in gold.

Panel. H. 21¼ in. W. 58 in.

From a private collection at Budapest. The picture has been attributed to Hans Baldung Grien but the signature differs from the one which he used and the style suggests some other artist of his school.

—

ALBRECHT ALTDORFER (?)

Born shortly before 1480, died at Regensburg in 1538. Influenced by Dürer and Grünewald. Worked at Regensburg. Painter, architect, and engraver.

730 THE MARTYRDOM OF THE TEN THOUSAND. LEFT WING: In the foreground the king, dressed in a red, yellow, blue, and green costume, is in consultation with his advisers and a soldier. Somewhat farther back are soldiers, who are leading some of the martyrs up the hill. On the top the executioners, who are pushing the nude martyrs from the rock. RIGHT WING: In the foreground two martyrs bound to a pine tree and lashed by a soldier, dressed in a yellow and green costume. Farther back the martyrs are falling down the rock and are being cut to pieces by soldiers at the base of the rock. On the ground the heads and bodies of the dead. Hilly landscape with blue sky.

Panel, curved at the top, a half circle cut out at the bottom. H. 50 in. W. 17 in.

SOUTH GERMAN ARTIST

ABOUT 1550

731 THE EXPULSION FROM PARADISE. In a hilly landscape with blue mountains in the distance and large trees in the foreground, are Adam and Eve advancing to the right. Adam looks back at the angel who stands behind him swinging his sword. The angel wears a dark wine-red mantle and points at Adam and Eve with outstretched left hand. In the blue clouds God the Father is seen advancing from the right.

Panel. H. $33\frac{1}{2}$ in. W. 18 in.

Formerly attributed to Albrecht Altdorfer.

—

CONRAD FABER

(THE MASTER OF THE HOLZHAUSEN PORTRAITS)

The artist is called after some portraits belonging to the Holzhausen family at Frankfort. He was a South German and worked in Frankfort during the second quarter of the 16th century. He has been recently identified with Conrad Faber von Creuznach.

732 PORTRAIT OF AN OLD MAN. Half length. Turned slightly towards the right. Wearing a brown cloak trimmed with black fur with a red vest in front. He has a white beard and holds a coral chain in his hands which rest on a parapet in front of him. Brown fur cap. Blue sky.

Panel. H. $21\frac{1}{8}$ in. W. $14\frac{5}{8}$ in.

Described by Max J. Friedländer in "Art in America" Vol. I. 3.

—

MARTIN SCHAFFNER

Suabian artist. Worked at Ulm from 1496 on. Died there about 1541. Probably a pupil of Jörg Stocker; influenced by Zeitblom. Travelled perhaps in Italy. Most important artist at Ulm during the first part of the 16th century.

733 PORTRAIT OF A LADY. Bust. Turned towards the left. The right hand, adorned by a ring, alone is visible. She wears a brown dress trimmed with dark red, a gold chain around her throat and a white cap

with an embroidered band. View of the Alps in the background, their outlines sharply defined against a deep blue sky.
On the upper left hand a spurious Cranach signature.

Panel. H. 11 in. W. 8½ in.

The right attribution due to Dr. Max J. Friedländer.

—

MELCHIOR FESELEN (?)

Born, very likely, at Passau; died at Ingolstadt in 1538. Follower of Altdorfer. Some of his best pictures are in the Munich Gallery.

734 THE QUEEN OF SHEBA BEFORE SOLOMON. The King emerges from his palace at the left on to a terrace where the Queen is kneeling, in a court surrounded by fantastic buildings. Five ladies of her train behind the Queen. The King accompanied by warriors. Numerous figures, in part oriental, on the steps and in the courtyard. In a building on the right one sees the King and Queen seated at table. The figures all wear German Renaissance costumes. The architecture is a mixture of Venetian and South German style.

Panel. H. 19 in. W. 26½ in.

The picture, undoubtedly by a Bavarian artist, seems to belong to a somewhat later date (about 1540–1550) than the period of Feselen.

—

HANS MÜELICH (MIELICH)

Bavarian School. Born at Munich in 1516. Died there in 1573. Perhaps pupil of M. Ostendorfer. Court painter of Duke Albert V. of Bavaria. Painter of portraits and of historical scenes. He painted also a considerable number of miniatures.

735 PORTRAIT OF A NOBLEMAN. Half length figure. Slightly turned to the right. Broadly built figure with long white beard. He wears a black cap and a cherry red mantle trimmed with ermine and has a gold chain around his neck. His right hand is held in front of him, the left, which is covered with a glove, grasps the hilt of his sword. Behind him to the left a red curtain. A gray wall to the right.

Canvas. H. 37½ in. W. 34 in.

This portrait of monumental style which shows the artist under Venetian influence, may represent one of the Bavarian dukes as has been suggested. The right attribution first made by Dr. Hermann Voss.

736 PORTRAIT OF A NOBLEMAN. Half length figure. Turned to the left. He has a prominent nose, sharp eyes, and a moustache. He wears a black cap and a black costume trimmed with brown fur. The white shirt, decorated with gold ornaments, is seen in the front. A golden chain hangs around his neck. The hands are held in front of him. Light green background. Inscribed on the background: Alters im Iare 1549.

Panel. H. 18½ in. W. 14½ in.

—

ALBRECHT DÜRER

Born at Nuremberg in 1471. Died there in 1528. Pupil of Michel Wolgemut. He travelled to Colmar, Basle, and Venice. In 1506 he was in Venice for the second time. In 1520–21 in the Netherlands. Painter and engraver. Greatest master of the Nuremberg School.

737 PORTRAIT OF HANS FREI (?). Bust. Facing the spectator. Long neck and a bald head with sparse hair falling in ringlets over the ears. A slight beard on the sunken upper lip and chin. Brown smock. Charcoal drawing on paper, with white high lights and a touch of red in the face. Background washed with India ink. Subsequently stretched on wood and varnished.

Paper H. 15⅛ in. W. 10⅞ in.

—

C. SCHOOL OF SAXONY

—

LUCAS CRANACH, The Elder

Born in Kronach in 1472. Died at Weimar in 1553. Pupil of his father. Studied in South Germany and at Vienna. After 1544 court painter of the Duke of Saxony at Wittenberg. Painter, engraver, and designer for wood cuts.

738 CUPID. He is nude, with blue wings, and dances on two volumes holding in his left hand an arrow, and with the right he lifts from his eyes a veil which is bound around his head. One of the books is signed: Platon Opa (opera). Black background.

Panel. H. 30½ in. W. 14½ in.

739 DUKE JOHN OF SAXONY. Half length. Turned slightly towards the right. He wears a red and white striped costume with fur collar and a pearl embroidered, yellowish-red vest. His hands are laid on his breast. Two rings, one bearing a coat of arms, on his left hand. Black background.

Monogram and date (1529) on the left.

Panel. H. 23 in. W. 16¼ in.

740 MARTIN LUTHER. Half length. Turned slightly towards the right. Dressed in black with red facings at the throat. Holding a Bible. Green background.

Signed on the left with the serpent, and dated 1545.

Panel. H. 13⅛ in. W. 8⅞ in.

741 PORTRAIT OF A GIRL. Half length. She wears a low necked costume with dark green sleeves and a broad band of gold embroidery in front. A gold necklace, with pearls, is around her neck and a braided ribbon around her shoulders. Her hair is covered by a gold embroidered net with a red bonnet over it. Dark brown ground.

Canvas, transferred from panel. H. 20 in. W. 13¼ in.

Possibly by Lucas Cranach, the younger.

—

D. SCHOOL OF COLOGNE AND WESTPHALIA

—

MASTER WILHELM OF COLOGNE

To this artist are ascribed a group of paintings which are the finest of the early Cologne School during the period of 1370–1410. Among them the "Madonna Holding the Bean Blossom" in the Cologne Museum, the "Madonna Holding the Pea Blossom" at Nuremberg, and three or four other pict-

ures. This artist has been traditionally called Master Wilhelm, as it is said, in a chronicle of 1380, that Master Wilhelm of Cologne was the greatest artist of Germany. The painter is the founder of the Cologne School previous to the Van Eycks.

742 VIRGIN ENTHRONED SURROUNDED BY SAINTS. The Virgin, robed in pink with a blue mantle, is seated on a Gothic throne holding on her knee the Child, who seeks to grasp the coral chain around the neck of Mary Magdalene who kneels on the left. St. Clara, in nun's garb and holding the host, stands beside Mary Magdalene. St. Barbara with the tower and St. Catherine with the wheel are conversing in front of them. In corresponding positions on the right St. Cecilia with a Lamb and St. Agnes with the palm branch are in conversation. In front of them St. Margaret and St. George. Farther back St. Paul and St. Peter on the left side of the throne and St. John the Baptist and St. John the Evangelist on the right. Gold background. Red and blue tiles.

Panel. H. $14\frac{1}{4}$ in. W. $10\frac{1}{2}$ in.

Scheibler and Aldenhoven claim the painting is by a Westphalian follower of Master Wilhelm.
Reproduced in the catalogue of the Felix Collection, plate 32. Described by C. Aldenhoven: Kölnische Malerschule, 1902, p. 70.
Exhibited in Düsseldorf, 1905, No. 7.
Sold at the Ch. Ruhl auction in Cologne, 1876, No. 37.
Hans Felix Collection, Leipzig.

—

MASTER OF THE LIFE OF THE VIRGIN

Cologne artist under influence of Stephan Lochner and Dirk Bouts. Dates on his paintings from 1463–1480. His masterpieces are the seven panels with scenes from the life of the Virgin in the Munich Pinakothek, after which he is called.

743 THE ASCENSION OF CHRIST. Christ, covered with a cherry-red mantle, is rising from a small rock in the centre, holding in the left hand the cross, and blessing with the right. Beneath him are kneeling seven apostles to the right, in front, St. Peter in a red coat and blue mantle with yellow trimming. To the left the other five apostles and the Virgin, who is dressed in a dark blue mantle. The names of the apostles are inscribed in their gold halos. Gold background.

Panel, rounded top. H. 35 in. W. $31\frac{1}{2}$ in.

Described by C. Aldenhoven, Kölnische Malerschule, 1902, p. 223; by E. Firmenich-Richartz, Merlo's Kölnische Künstler, 1895, p. 1159; by C. Scheibler, Repertorium, 1904, p. 558.
Exhibited in Düsseldorf, 1904, Cat. No. 32.
Formerly Boisserée Collection, Cologne.
Collection of Mr. Adolf Heer, Stuttgart (until 1880).
Sale in Bonn, 1886, No. 68a.
Collection of Consul Weber, Hamburg, Cat. Wörmann No. 7. Sold in Berlin, 1912, Cat. No. 13.

—

MASTER OF ST. BARTHOLOMEW

The artist has been called after the painting representing St. Bartholomew at Munich. Worked at Cologne about 1470–1510. Influenced by Rogier van der Weyden and Martin Schongauer. One of the best artists of the Cologne School.

744 THE DESCENT FROM THE CROSS. The body of Christ is supported by Joseph of Arimathea and two men standing on the ladder. One of the surrounding women holds the limp right arm. On the left the Virgin, who has lost consciousness and is supported by Saint John. On the right the kneeling Magdalene and a second woman who receives the Crown of Thorns from the hand of Joseph of Arimathea. Gold background.

Panel. H. 20 in. W. 15$\frac{3}{8}$ in.

Smaller school replica after the painting in Temple Newsam.

—

MASTER OF THE HOLY FELLOWSHIP

The artist worked at Cologne about 1480–1510. Called after a painting representing the Holy Fellowship in the Cologne Museum. One of the best colourists of the Cologne School.

745 SAINT PETER AND SAINT ANDREW. St. Peter, robed in grey with a green mantle, stands on the left in front of a curtain brocaded with dark green pomegranates, holding an open book in his right hand and the key in his left. He turns backward towards Andrew who,

robed in blue with a red mantle, stands on the right leaning his right arm on the Cross and holding a Bible under his left. A church window behind the curtain.

Panel. H. 18½ in. W. 12½ in.

Belonging to a series of the twelve apostles, the other panels owned by the Bonn Museum and by private collectors in Germany.

—

PIERRE DES MARES

Worked in the first half of the sixteenth century in Antwerp, Bruges, and Cologne. Related to the master of the Holy Fellowship. His most important work a large triptych in the Munich Pinakothek.

746 CRUCIFIXION. To the left of the crucified Christ, St. John supports the Virgin who has fainted. He wears a pink costume; the Virgin is clothed in a dark blue mantle. More to the left St. Jerome in the dark red mantle of a Cardinal. In the foreground kneels St. Magdalene in light blue costume with yellow and orange sleeves. St. Peter is behind her and protects a kneeling donor in the white costume of a monk. St. Barbara, in yellow-green costume, with a peacock feather, stands between the Cross and St. Peter, who wears a red mantle over a dark blue costume. Mountainous landscape with a city to the left and a river on the right in the background.

Panel. H. 24¼ in. W. 18½ in.

The correct attribution due to Dr. Max. J. Friedländer.

—

BARTHOLOMÆUS BRUYN, The Elder

Born very likely in Holland (Haarlem?) in 1493. Died in Cologne between 1553 and 1557. Influenced by the Master of the Death of the Virgin. Worked in Cologne from 1515 on.

747-748 TWO WINGS REPRESENTING DONORS AND THEIR PATRONS. Left Wing. The donor and his son are kneeling with folded hands, slightly turned to the right, protected by their patron St. Peter. The Saint wears a green costume and a warm red mantle, holding in the left hand a large key. A landscape view above a stone wall in the background. The son of the donor kneels to the left behind his father.

RIGHT WING. The donor, wearing a white cap and a black mantle with a chain about the neck, kneels to the left before a desk on which lies an open prayerbook. St. Anne, in green costume and red mantle, behind her and holding the young Virgin and the Christ Child in her arms. A landscape view above a stone wall in the background.

Panel. (Each) H. 30½ in. W. 20½ in.

749 PORTRAIT OF A MAN. Half length a light green background. He wears a black coat with heavy fur around the shoulders and a flat bonnet. He holds his coat with the left hand; with the right he holds a book with a red cover.

Panel. H. 12 in. W. 8½ in.

750 THE CRUCIFIXION. The crucifix is standing in the foreground of a hilly country. Christ on the Cross is turned towards the left where the Virgin stands with hands folded across her breast. She wears a black costume, blue mantle, and white cap. To the right is St. John wearing an orange coloured costume and a red mantle which he holds with his right hand. In front of him kneels the donor, a Capucine monk, dressed in the white costume of his order and holding a rosary in his folded hands.

Panel. H. 16½ in. W. 10 in.

It is interesting to compare this picture with The Crucifixion by the Master of the Death of the Virgin (No. 374) and the one by Pierre de Mares (No. 746) showing the close connection of the three artists who worked at the same time in Cologne. The Christ in the picture by Bartel Bruyn shows much similarity with the one of De Mares.

—

LOW RHENISH ARTIST

ABOUT 1500

751 CHRIST IN GETHSEMANE. St. John in a light violet robe and red mantle is asleep in the centre foreground, his hands resting on a book. The two other disciples are crouched on the ground on either side of him. Slightly farther back in the centre of the scene, Christ praying, the Angel with the Cross and the Cup hovering over Him. On the left the

scene of the Judas kiss; and on the right Judas leading the soldiers by torch-light. In the foreground the donor in front of St. Peter, and his wife in front of St. Helena.

Panel. H. 32½ in. W. 28 in.

Sale, Earl of Dudley, London, 1892.

—

MASTER OF LIESBORN

Westphalian artist. Influenced by the Cologne school. He painted in 1465 a Crucifixion for the high altar of the Benedictine abbey in Liesborn near Münster. Several works by him in the National Gallery in London, in Münster, and in Berlin. Most important Westphalian painter in the latter part of the 15th century.

752 MADONNA AND CHILD AND TWO SAINTS. Busts. The Madonna wears a pink costume and has reddish-blond hair falling upon her shoulders. She looks down to the left upon the Child whose head and upper part of the body are seen at her right. A young saint with fur cap and pink collar to the right. A bearded saint with long white hair wearing a brown collar to the left. Black background.

Panel. H. 5½ in. W. 10½ in.

The right attribution due to Dr. Max J. Friedländer.

—

MASTER OF CAPPENBERG

So called after the altarpiece in the cloister church at Cappenberg. He worked very likely at Dortmund and other places of Westphalia about 1480–1530. Influenced by the Dünwegge, with whom he has been wrongly identified by some. Together with these artists, the most important master at Westphalia in the beginning of the 16th century.

753 CHRIST BEFORE ANNAS. The High Priest is seated on his throne at the right, holding a staff in one hand and a roll of parchment in the other. Christ is led forward between two soldiers while two captains stand on guard behind him. A soldier behind him carrying a

lance threatens him with his fist. In the left background two more heads are visible. Two older men stand one on either side of Annas' throne, one of them being obviously a portrait, possibly of the artist. The throne is Gothic. Renaissance ornaments on the pillars behind it. A white dog lies in the foreground. The fur-trimmed mantle of white Italian brocade worn by Annas, and the citron-yellow garment of the foremost soldier stand out most sharply in the colour scheme. Almost every other colour is represented in the costumes, a warm red and light green predominating. Gold background.

Panel. H. 48 in. W. 55 in.

This painting belongs to a series depicting the Passion. The other parts are in Münster, and in English collections.

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LUTGER TOM RING, The Younger (?)

Born at Münster in 1522. Died at Braunschweig in 1583 or 1584. Westphalian portrait painter.

754 PORTRAIT OF A GENTLEMAN. Half length. Only his left hand, holding a glove, is visible. He wears a pointed beard and flowing moustache. Flat cap. Dressed in red-brown with a black cloak. Dark green background.

Panel. H. 19¼ in. W. 14½ in.

Possibly Dutch, by an artist, related to Antonio Moro.

755 PORTRAIT OF AN OLD LADY. Half length figure. She is seen in front with her hands placed one above the other, the head slightly turned to the left. She wears a black costume with a chain around the waist; the shirt, with embroidered collar, is visible around the neck and shoulders. A black head-dress covers the brown hair. Green background, with a coat of arms in the upper left corner — a blue shield containing three golden rombards.

Panel. H. 17¼ in. W. 12¼ in.

It is difficult to place this picture. Its author may even be a French artist.

FRENCH PAINTERS
XV TO XIX CENTURY

FRENCH PAINTERS
XV TO XIX CENTURY

A. XV CENTURY

NORTH FRENCH ARTIST

ABOUT 1400

756 THE BIRTH OF CHRIST. The Virgin, in a dark blue mantle, kneels beside a hut, turning towards the right with folded hands, while two angels hold the Child towards her. Joseph, wearing a red cap, crouches in the right foreground offering the Virgin a swaddling cloth which he has warmed by the fire. The shepherds are advancing on the left. In the distance, above the hut, the angels are bearing the good tidings to the shepherds. God the Father appears overhead. Gold background.

Panel. (Including frame) H. 33½ in. W. 11 in.

757 THE DEATH OF THE VIRGIN. The Virgin, in a dark blue mantle, is extended from left to right on a bed hung with red gold brocade. An angel stands at her head, and one apostle with an incense burner is on the left, while a second places a candle in her hands. Six more apostles stand behind her bed, and three crouch in the foreground. God the Father appears among the clouds, and higher up, Christ, receiving the Virgin's soul. Gold background.

Panel. (Including frame) H. 33½ in. W. 11 in.

Companion piece to the preceding.
Rare examples of the earliest French panel paintings under influence of the miniatures of the Paris School.

SOUTH FRENCH ARTIST

ABOUT 1430–50

758 CRUCIFIXION. In the middle the crucified Christ and to the left the Virgin. St. John to the right. Christ's head is bent towards His right shoulder. Above the cross the moon to the right, the sun to the left. Behind the group the walls of a city with four red-roofed towers.

Panel, rounded top. H. 46 in. W. 25½ in.

Formerly in a collection at Nimes.

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SOUTH FRENCH ARTIST

ABOUT 1450

759 MADONNA ENTHRONED SURROUNDED BY SAINTS. The Virgin is sitting on red clouds, holding the child on her left knee, in her right hand a long roll with inscriptions of which the Child holds the other end. The Virgin wears a golden crown, a light brown dress and dark blue mantle, the Child a brown shirt. She is surrounded by a large oval nimbus. Three young female saints on each side. On the right the upper saint holds a sword and shield, the next one scales, the lower one a scroll; on the left: the upper saint is pouring water from a pitcher into a basin, the next one is holding a lantern, the lower one is holding a scroll. They wear cherry-red, purple, dark blue and green dresses; the upper saints are sitting on blue clouds. The dove is in the middle of the three sections above the picture.

Panel. H. 40 in. W. 40 in. without the upper part of the frame.

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FRENCH (BURGUNDIAN) ARTIST

ABOUT 1450

760 PORTRAIT OF A YOUNG LADY OF SIXTEEN. Half length figure. She is looking down to the left and holds a hunting falcon on her right hand. She wears a red Burgundian head-dress and an ermine bodice with dark blue sleeves. Gold background. A coat of arms on the

top at the left with a column and crown over it on a red shield. On a ribbon around it: Aetatis Svae XVI

Panel. H. 11 in. W. $7\frac{3}{4}$ in.

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SCHOOL OF NICHOLAS FROMENT

ABOUT 1470

Froment worked in the South of France (Avignon) about 1460–90.

761 TRIPTYCH. In the centre a half length figure of the Virgin offering an apple to the Child. She has a dark blue drapery thrown over her red gold hair. On the right panel a half length figure of Mary Magdalene in a red robe and yellowish mantle, holding the box of ointment in her hands. On the left panel John the Baptist, pointing with his right hand towards the Lamb who stands on the Bible at his left. Over his coarse robe he wears a red mantle lined with green. Brown background framed in a row of precious stones. Rounded at the top.

Panel. Centre H. 10 in. W. $8\frac{1}{4}$ in. Wings H. $11\frac{1}{8}$ in. W. 4 in.

—

SCHOOL OF JEAN BOURDICHON

ABOUT 1480

Bourdichon, from Tours, born in 1455, was court painter of Charles VIII and Louis XII.

762 TRIPTYCH, WITH SCENES FROM THE LIFE OF SAINT ANN. IN THE CENTRE: St. Ann with the mother of Christ and the mother of St. John, both holding their children on their knees. St. Ann, in the centre, wears a red and blue head-dress and blue mantle and is reading. The Virgin, to the left, is dressed in a light blue coat and wears a blue-white mantle. She holds on her knee the nude Child, who gives some flowers to the infant St. John. St. John wears a light blue shirt; he holds the cross in his left arm and a pear in the right hand. He is seated on his mother's lap; she is dressed in a costume of changing colours of claret and green. The

wall of a city to the left, with a church spire, and blue mountains in the distance. Light green hills to the right and a house, before which is a trumpeter.

LEFT WING: Joachim and Ann, wearing strong red and blue costumes, greet each other at the golden door through which one sees a street with Gothic palaces.

RIGHT WING: The presentation of the Virgin. In the foreground Joachim and Ann watch the Virgin ascending the steps of the temple. She is seen from behind and wears a blue costume. A high priest is receiving her.

THE OUTSIDE OF THE WINGS: The Annunciation, in gray colours on a black background.

Panel. Centre H. 35 in. W. 29½ in. Wings. H. 38½ in. W. 14½ in.

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SCHOOL OF SIMON MARMION

ABOUT 1480

Simon Marmion, born at Amiens, worked in Lille and Valenciennes in the second half of the fifteenth century.

763 CHRIST BEFORE KAIPHAS. To the right sits the high priest in a pink mantle and blue cap holding a reed in his right hand. From the left are the soldiers coming with Christ between them. His hands are bound and he wears a blue grey coat. The soldier to the right has a brilliant green jacket with red sleeves and a blue cap; the one to the left wears a jacket of red velvet brocade, and pink breeches. The people who follow Christ have costumes of vivid red, blue, and green colours. In the background a view of another room, in which Christ, tied to a column, is whipped by two men. A small piece of landscape is seen to the left.

Panel. H. 19¾ in. W. 13 in.

The connection with Simon Marmion has been first observed by Dr. Max J. Friedländer who believes the work to be made either in the North of France or the South of the Netherlands.

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MASTER OF MOULINS

North French (Paris) artist of the second half of the 15th century under Flemish influence. Identified by some with Jean Perreal of Paris.

764 PORTRAIT OF A YOUNG MAN. Turned half way towards the right. Dressed in black with a black cap. He holds a flower in his right hand, his left hand is laid on a parapet formed by the frame. Red background.

Panel. H. 14½ in. W. 10 in. forming a pointed arch at the top.

Max. J. Friedländer first ascribed this painting to the Master of Moulins. E. v. Bodenhausen believes it to be by Hugo van der Goes.

—

SOUTH FRENCH ARTIST

ABOUT 1500

765 THE LEGEND OF SAINT SEBASTIAN. The Saint, in a mantle of greenish-brown brocade having a scarlet drapery lined with white thrown over it, and holding a staff, stands in an Italian Renaissance room. Near by a monk in a dark green cowl is knocking down with his staff one of the four antique idols on the wall. In an adjoining room on the left an angel appears to a sick man lying in a fourpost bed with a scarlet coverlet. A youth in a yellow jacket with red sleeves and a red cap stands beside the bed.

766 The Saint, pierced with arrows, is bound to a tree on the right. Archers on the left, the foremost spanning his bow, and two men talking. All are dressed in bright coloured green, red and blue costumes. The hilly landscape stands out against the rosy sky with heavy black clouds overhead.

767 The Saint is standing in a room with a Gothic fireplace and a statuette of the Madonna on a cupboard on the left. An old man in a light scarlet cloak kneeling beside him on the right and a nun clad in dark brown are withdrawing the arrows from his breast. Two youths, dressed respectively in blue and brown, are lamenting in the background.

768 Three men in yellow, blue, and green garments are cudgelling the Saint who lies dying on the pavement beneath an arched doorway. In the background a courtyard surrounded by antique buildings (among

them the Colosseum and the Arch of Constantine. In the centre a well into which the Saint is thrown by his murderers.

Panel. H. 31¼ in. W. 20⅞ in.

The artist who seems to have been of South French origin, worked according to Hulin somewhere near the Rhône valley and must have been influenced by the North Italian School. The architecture seems to prove that he had seen Rome. A pietà by the same artist is in the possession of G. Hulin at Ghent.

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B. XVI CENTURY

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FRANCO-FLEMISH ARTIST

ABOUT 1530

769 PORTRAIT OF FRANÇOIS I OF FRANCE. Half length. Before him on the left a table with pink cover, on which his right hand rests holding a glove. The left hand grips his sword. He wears a grey costume, richly decorated with gold and silver, a broad fur over his shoulders, and a bonnet with white feather. Green-blue background.

Panel. H. 28 in. W. 23 in.

Max J. Friendländer attributes the picture tentatively to the Master of the Death of the Virgin. Mentioned by A. Marquand: A terracotta bust of François I, in "Art in America" Vol. I, 1.

Collection of Lucien Bonaparte, Paris (Cat., 1812, No. 75, under the name of Holbein).

Sale, Earl of Dudley, London, 1892 (under the name of "Clouet").

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FRANÇOIS CLOUET

Born probably in Tours about 1510, died in Paris in 1572. Son of Jean Clouet. Court painter of Francis I.

770 PORTRAIT OF A GENTLEMAN (Said to be the Maréchal de la Marche). Half length. The head turned slightly towards the left. Blue eyes and reddish moustache and beard. Dressed in black with white sleeves. Black cap with a white feather. Green background.

Panel. H. 6¾ in. W. 5⅝ in.

From Lord Northbrook's Collection, London.

—

CORNEILLE DE LYON

Born in Holland (The Hague?). Court painter of Henry II, Francis II, and Charles IX, 1544–1574. Worked mostly in Lyons.

771 PORTRAIT OF A NOBLEMAN. Half length. The hands not visible. He wears a dark costume with puffed sleeves and a flat cap with a white plume. Budding beard and moustache. Green background.

Panel. H. 7⅛ in. W. 6 in.

Magniac Collection
Originally attributed to François Clouet

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In the Manner of FRANÇOIS CLOUET

772 PORTRAIT OF A LADY (Said to be the Duchess of Guise, mother of Mary Stuart). Half length. She wears a black dress with puffed sleeves trimmed with gold lace. Gold chains about her throat and waist. Her hands are folded in her lap. Coat of arms in the upper left hand corner. Grey background.

Panel. H. 12 in. W. 9⅜ in.

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C. XVII CENTURY

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NICOLAS POUSSIN

Born in Villers, Normandy, in 1594. Died in Rome in 1665. Studied in Paris, and later under Domenichino in Rome where he also made studies after Raphael. Received the title of Peintre du Roi in Paris. Lived principally

in Rome. The most celebrated historical painter in France during the 17th century.

773 THE BAPTISM OF CHRIST. Christ kneels by the Jordan in a hilly southern landscape, while John the Baptist baptizes him. Four men, all turned towards the left and gazing at the Dove which has appeared above Christ, are disrobing near by. Several figures by the water-side in the middle distance. Christ's reddish mantle and light blue robe, and the light blue, orange, and yellow of the other costumes, supply the most vivid notes of colour. The red-brown flesh tones of the disrobing men stand out against the grey-green of the landscape background.

Canvas. H. $36\frac{3}{4}$ in. W. $51\frac{1}{2}$ in.

According to Dr. W. Friedländer painted about 1650 and engraved in the 17th century by Pietro del Po.

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JACQUES STELLA

Born at Lyons in 1596. Died in Paris in 1657. Travelled in Italy, where he painted for the Grand Duke Cosmo of Toscana. In Rome he studied with N. Poussin. In 1634 he became painter of the French King. Painter of historical and religious subjects.

774 THE MOCKING OF CHRIST. Half length figure. Christ is robed in a violet mantle, his head droops downward towards the left, and He holds a reed in His bound hands. The profile of a scoffer — an old man — who is mocking Christ protrudes into the picture in the right foreground. Three soldiers stand behind Christ. Dark background.

Panel. H. $8\frac{3}{4}$ in. W. $6\frac{7}{8}$ in.

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CLAUDE GELLÉE, CALLED LE LORRAIN

Born at Chamagne about 1600. Died at Rome in 1682. Pupil of Agostino Tassi in Rome. Influenced by the Caracci, by Paul Bril and Adam Elsheimer. Worked mostly in Italy and France. The figures of his pictures are mostly

painted by F. Lauri, F. Courtois, and others. The greatest landscape painter in France prior to the 19th century.

775 SUNSET ON THE BAY. A group of trees shadows the foreground and part of the sky whose reddish light is reflected in the water at the horizon. The bay cuts deeply into the rocky shore almost surrounding a tower built on the rocks on the left. In the foreground two men lit up by glancing lights, one of them nude, the other wearing a red cloak which stands out sharply against the deep blue of the water. A shepherd family in the shade on the right. On the left two men at work.

Canvas. H. 18¼ in. W. 23⅝ in. Broad oval.

The companion piece was formerly in Mr. P. A. B. Widener's Collection in Philadelphia.
Described by Waagen: Treasures of Art, IV, 390.
From Casa Franchavilla, Naples.
Lord Heytesbury's Collection, Wiltshire.

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FRENCH ARTIST
OF THE 17TH CENTURY

776 DOUBTING SAINT THOMAS. Before a background of Roman architecture, Christ is standing, holding a flag and surrounded by ten apostles. Thomas is kneeling before him and holds his hand upon the wound in the side of Christ. Brown sketch.

Panel. H. 15¼ in. W. 21⅝ in.

Under the influence of the Rubens School.

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D. XVIII AND EARLY XIX CENTURY

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HYACINTHE RIGAUD

Born at Perpignan in 1659. Died in Paris in 1743. Son of the painter Mathias Rigaud. Settled in Paris in 1681. Member of the Academy in 1700. He painted at the court of Louis XIV and Louis XV.

777 PORTRAIT OF THE ARTIST. Half length. Turned towards the right, the head facing the spectator. A greyish-brown cloak with yellow facings is thrown over his shoulders and he wears a light red velvet cap. Holding a palette in his left hand. Grey-brown background.

Canvas. H. 31⅛ in. W. 25 in.

Another portrait of the artist is in the Uffizi at Florence.

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JEAN-BAPTISTE SIMÉON CHARDIN

Born in Paris in 1699. Died there in 1779. Pupil of N. N. Coypel. In 1728 member of the Academy and Treasurer in 1755. Worked mostly in Paris and sometimes in Rouen. Best still life painter in France.

778 OLD MAN CARRYING A LIGHT. A man in white nightclothes and nightcap, carrying a light in his hand comes towards the spectator calling out affrightedly. He holds his hand in front of the light which illuminates him strongly and falls on a glass on the table and the frame of a picture on the wall in the background.

Canvas. H. 32¼ in. W. 25 in.

779 OLD WOMAN SEATED IN A STUDIO. She is seated on the left, seen in three-quarter length with her hands folded on her breast, wearing spectacles and with head stretched slightly forward. Plaster models of a horse and of a dog's head stand on a table towards the right and the cast of a child's arm hangs on a stand behind them. The neck of a violin resting against the table cuts into the frame. The principal notes of colour are the grey of the old woman's jacket and her grey-blue skirt to which the red of the table cover is harmonized. This red is reflected in the model of the horse.

Canvas. H. 40⅞ in. W. 36⅜ in.

780 GIRL DRAWING. Three quarter length. She is sitting to the left and looks at the spectator, wearing a low cut white dress with blue stripes, trimmed with lace. The chair of which the back is partly visible is covered with red material. She holds a sketch-book upon her lap

and is occupied with drawing. On the table to the right a head in plaster and two books.

Canvas. H. 37 in. W. 29 in.

781 PORTRAIT OF A PEASANT GIRL. Bust. She is smiling and looks at the spectator. She wears a white shawl around her head. Full face, large mouth and fresh ruddy cheeks. A part of the light brown costume with blue shawl over the right shoulder is visible. Dark grey background.

Canvas. Oval, 20 inches.

Formerly attributed to Frans Hals.

782 GIRL CLEANING A SAUCE PAN. A girl, in a white dress and yellowish-brown apron stands to the left cleaning a sauce pan which she has placed upon a barrel. She has a blue ribbon around her neck and a blue underskirt is visible at her feet. A copper kettle and some pans are in the foreground.

Canvas. H. $17\frac{3}{4}$ in. W. $14\frac{3}{4}$ in.

Replica of the painting in the collection of Baron Henri de Rothschild in Paris.
From the collection of Madame Laperlier, Algiers.
Collection Senator Colin, Paris.

783 STILL LIFE. A basket has been overturned and four cabbages, a bunch of carrots, and a few onions have rolled out on the floor. A grey and blue earthen jar to the left, and a brown earthen jar to the right. In the foreground a pewter jug and a tea kettle. To the left a portion of a cask is visible against which leans a broom. Grey-brown background.

Canvas. H. $10\frac{1}{2}$ in. W. $14\frac{5}{8}$ in.

Of the early period of the artist.

784 STILL LIFE. On a table covered with a green cloth a black bottle stands to the left, and to the right, behind it, a skull turned to the right. A red knife case and a glass are in front of the skull.

Canvas. H. $10\frac{1}{2}$ in. W. $8\frac{1}{2}$ in.

785 STILL LIFE. Three gherkins, a couple of onions, and some cherries are lying on a stone table with a grey stoneware jug beside them. The red of the cherries, and a touch of light red and yellow in the onions and gherkins give the principal notes of colour, to a general scheme of light greys.

Signed on the edge of the table: Chardin.

Canvas. H. $14\frac{3}{8}$ in. W. $17\frac{5}{8}$ in.

Companion piece to the following.
Mentioned by A. Dayot et J. Guiffrey: Chardin, p. 50.
Sale, M. L., Paris, April, 1895, No. 9.

786 STILL LIFE. A brown earthenware jug and three eggs lie on the left of a stone table. On the right a round, reddish box containing a white cheese. Grey background. Reddish and whitish-grey tones predominate.
Signed at the edge of the table of the left: Chardin.

Canvas. H. $14\frac{3}{8}$ in. W. $17\frac{5}{8}$ in.

Companion piece to the preceding.
Mentioned by A. Dayot et J. Guiffrey: Chardin, p. 50.
Sale, M. L., Paris, April 1895, No. 10.

787 STILL LIFE. On a table lies a napkin with an artichoke on it to the right; behind it a pewter jug; in the centre a large cabbage; to the left a porcelain bowl and earthen jar behind it. On the wall hangs a copper pan to the right. Above, on the wall, a shelf from which a ham hangs in the centre, and is the most important piece of the picture. A dish with a cheese on the shelf to the right and some earthen bowls on the left. Grey wall.
Signed in the lower right corner: Chardin, 1774

Canvas. H. $41\frac{1}{2}$ in. W. $32\frac{1}{2}$ in.

Very likely the picture in the Bouchardon sale, Paris, Sept. 1808, No. 33. (See A. Dayot et J. Guiffrey, p. 29).

788 STILL LIFE. On a stone table in the centre stands a fire pot with an opening, through which one sees the glowing coals. On this is a copper kettle in different shades of salmon red and light blue. To the right

is another kettle, some carrots, celery and a dish with some meat in it. To the left two onions, a bottle and an earthen jug. Grey wall.

Canvas. H. 25½ in. W. 32 in.

One of the most remarkable pictures by the artist.

789 STILL LIFE. Eight onions of different shades of yellowish green, red, and light brown lie on a table. The light falls on them from the left and they stand out boldly against the dark brown background.

Canvas. H. 18½ in. W. 24½ in.

Formerly attributed to Murillo. Dr. V. von Loga was the first to attribute the picture to Chardin.

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JEAN HONORÉ FRAGONARD

Born at Grasse in 1732, died in Paris in 1806. Pupil of Boucher and Chardin. He studied in Italy with Hubert Robert. The period of his success in Paris lasted from 1763–1789. Fragonard was the last and greatest of the great French decorative painters of the 18th century.

790 GILLE. PORTRAIT OF AN ACTOR IN HARLEQUIN COSTUME. Bust. The head is turned slightly to the right. He wears a scarf twisted about his head and a large white hat. White costume with white ruff. Sketch.

Canvas. H. 13 in. W. 10 in.

Collection of Madame Laperlier, Algiers.
Collection of Senator Colin, Paris.

—

JACQUES LOUIS DAVID

Born in Paris in 1748. Died in Brussels in 1825. Pupil of F. Boucher and Vien. He was elected to the Academy in 1783. In 1792 he became a representative in the Convention and was thrown into prison twice after the fall of Robespierre. Napoleon made him court painter.

791 PORTRAIT OF A YOUTH. (Supposed to be Napoleon.) Bust. Facing the spectator. Aged about fifteen with long flowing hair. Dark costume with red facings and white frilled collar open at the throat. Greyish-brown background.

Canvas. H. 21 in. W. $16\frac{1}{4}$ in.

—

LOUIS LÉOPOLD BOILLY

Born at La Bassée, near Lille, in 1761. Died in Paris in 1845. He exhibited frequently from 1793–1824, and is said to have painted more than 5000 portraits. Worked at Arras and Paris. Painter of portraits and historical subjects.

792 PORTRAIT OF A YOUNG MAN. Bust. The hands not visible. Facing the spectator. Wearing a dark costume with high open collar and white waistcoat. Grey background.

Canvas. H. $8\frac{7}{8}$ in. W. $6\frac{5}{8}$ in.

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JEAN AUGUSTE DOMINIQUE INGRES

Born at Montaubon in 1780. Died in Paris in 1867. Pupil of David. In Rome in 1800. Influenced by Raphael. 1820–24 at Florence. After that in Paris, where he became the leader of the Classicists against the Romanticists. In 1834 director of the French School at Rome. Painter of portraits and historical pictures.

793 MARTYRDOM OF SAINT SYMPHORIEN. The Saint, robed in white, stands with upraised arms in the centre of the canvas, and gazes upward with imploring eyes towards his mother, who stands behind the city wall on the left, pointing with one hand towards the opening heavens and gazing down with an inspired expression. Symphorien is surrounded by a closely pressing crowd of spectators and soldiers, some of them mounted, some carrying agricultural implements. An overturned table in the left foreground. A few weeping women and children among the crowd. Red and blue tones

predominate in the costumes. The town gate with statues in niches in the background.
Signed on the lower right hand: J. Ingres, 1865.

Canvas. H. 14¼ in. W. 12⅛ in.

Replica of the large painting in the Cathedral at Autun, which Ingres executed in 1834.

794 PORTRAIT OF LOUIS CHARLES MERCIER DUPATY, MEMBER OF THE ACADEMY. He is seated near a table in a blue covered chair, the face seen in front, the legs turned to the right. He holds the right hand in his waistcoat, the left hangs loosely over the chair. He wears a long frock, white waistcoat, open collar with a white shawl around his neck, and grey trousers. A star on a red ribbon in his coat. On the table an inkstand, book, and paper.

Canvas. H. 34 in. W. 44 in.

Dupaty (1775–1851), the brother of the well-known sculptor, was a poet and writer.

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JEAN LOUIS ANDRÉ THÉODORE GÉRICAULT

Born at Rouen in 1791. Died in Paris in 1824. In 1808 pupil of Carle Vernet and Guérin. In 1816 he went to Italy. After his return in 1819 he exhibited his masterpiece "The Raft of Medusa." He then stayed in England, where he began to lithograph. Painter of historical subjects and horses.

795 STUDY FOR "THE RAFT OF MEDUSA" Half length figure of a man, who, with head thrown back, clings to a reefed sail. His face, distorted by suffering, and his muscular right arm are strongly illumined from the left. A red handkerchief around his neck. The sail is white with bluish cords.

Canvas. H. 31½ in. W. 25 in.

Painted in 1819 for "The Raft of Medusa" in the Louvre, Paris.
A sketch of the whole composition is in the Metropolitan Museum of Art, New York.

796 THE CHARCOAL WAGON. The cart, loaded with sacks, is going down hill towards the left. A man dressed in light blue is seated on the sacks, sharply defined against the blue-green evening sky. The

wagon is drawn by five horses, the first three white, the last two brown, one of the latter led by a teamster dressed in light blue. A glimpse of dark blue sea with a couple of sails in the left background, the sky above it veiled with dark grey clouds. The sun shines on the horses and on the stony yellow road.

Signed at the bottom in the centre: Géricault.

Canvas. H. 15⅜ in. W. 22¾ in.

Painted during the stay of Géricault in England, about 1820.

Reproduced in Ch. Clément: Géricault, Paris, 1879.

797 WOUNDED SOLDIER. Bust. Facing the spectator. Both hands clasped to his breast. Pointed beard and moustache. A white bandage covers his forehead and right eye. Dark uniform with red and white facings. Brown background.

Signed in the upper right hand: Géricault, 182. . . (the last figure not distinct, but very likely an 0.)

Canvas. H. 30 in. W. 25 in.

SPANISH PAINTERS
XV TO XIX CENTURY

SPANISH PAINTERS
XV TO XIX CENTURY

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CASTILIAN ARTIST

SECOND HALF OF THE XV CENTURY

798 A PROCESSION. The procession emerges from a narrow street on the right and winds its way round a citadel on the left. A priest is leading accompanied by two clerks in gold vestments, and carries a miraculous image of Our Lady of Sorrows. In front of the priest, two boys carrying golden candlesticks. An angel drawing a sword on the battlements of the citadel. Individual portions of the costumes and decorations in stucco and gold.

Panel. H. 35½ in. W. 28½ in.

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CASTILIAN ARTIST

SECOND HALF OF THE XV CENTURY

799 THE MASS OF SAINT GREGORY. Saint Gregory, wearing a blue cape decorated with red velvet brocade and holding up the host, is kneeling before an altar to the right. In front of him appears Christ coming out of the tomb and resting on the side. He wears a bluish-white mantle, and is bleeding. Behind the Saint a priest in a red mantle holding his tiara, a clerk dressed in gold brocade with green border with a candle and another priest in cherry red mantle and cap reading the mass. The chapel has a floor of Spanish Gothic tiles and is lighted through two small windows with bulls-eye glass. The door to the left is open and gives a view of the

street. The nimbus, the tiara, and the objects on the altar in raised gold decoration.

Panel. H. 40 in. W. 38 in.

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CATALANIAN ARTIST

ABOUT 1470

800 THE FOUNDING OF THE ORDER OF SAINT FRANCIS. The Pope, in a red robe and gold brocaded mantle, is seated on a throne to the right, blessing Saint Francis, his left hand resting on an open Bible on his knee. Saint Francis, whose name (S. Francisco) is inscribed in his golden nimbus, kneels on the left with six brothers of his Order, all in grey robes. Two trees are visible through the window.

Panel. H. 48¼ in. W. 33⅜ in. The top is triangular in form.

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CASTILIAN ARTIST

ABOUT 1470

801 THE COLLECTION OF MANNA. A hilly landscape with a few scattered trees. The king, in the right foreground, is dressed in red brocade and is conversing with a prophet who stands near him, and who is dressed in a long mantle of brown brocade. A number of men are collecting the manna in baskets and carrying it away, while others are gazing into a well in astonishment at finding water. Women and men are visible behind the king. Gold pressed background.

Panel. H. 22 in. W. 16½ in.

—

CATALANIAN ARTIST

LATE FIFTEENTH CENTURY

802 CHRIST IN THE GARDEN OF GETHSEMANE. Christ, in a dark grey-brown costume, is kneeling to the left in prayer; the angel with the beaker appears above him to the left. The three apostles sleep to the right, one enveloped in a white mantle in the foreground. Judas,

in an orange coloured coat, is approaching in the centre of the background, leading the soldiers who are carrying torches and spears. Rocky landscapes with thick bushes. Light blue sky.

Panel. H. 16 in. W. 18 in.

Belonging to the two following panels with which it very likely formed the predella part of a large altarpiece.

803 PIETÀ. The Virgin is sitting under the cross, of which only the lower part is visible, and holds the body of Christ in her lap. She wears a dark red costume and bluish-white mantle covering her head. An old man and a younger one to the right and the left hold the white cover on which Christ is lying. St. John and a woman to the left behind the Virgin. St. Magdalene, Joseph of Arimathea, and a third woman to the right. In the background a rocky mountain and the sea with some boats to the left. Blue sky.

Panel. H. 16 in. W. 18 in.

804 THE RESURRECTION. Christ is standing with the cross on the corner of the stone sarcophagus which is placed diagonally to the right. On the stone cover, which has been moved, an angel in white dress with folded hands. Four soldiers are crouching near the tomb; only the helmets of two are visible. Christ wears a dark purple costume. The two soldiers in the foreground are clothed in dark red and yellow-brown. In the background a city and blue mountains.

Panel. H. 16 in. W. 18 in.

—

LUIS DE VARGAS

Born at Seville in 1502; died there in 1568. Pupil of D. de la Barrera. He worked for twenty-seven years in Rome. Painter of religious subjects and portraits.

805 THE CRUCIFIXION OF CHRIST. Christ is seated on the Cross to the right, and rests His head in His hand, while one of the executioners holds Him by the shoulder and another drills a hole in the Cross. Joseph of Arimathea and seven other men in a group to the left. mostly in light blue and reddish-brown mantles, looking sorrowfully at Christ,

Two mounted soldiers are approaching from the right, and a man running before them is driving away the throng. The donor, of negro type, with black hair, kneels to the right with folded hands; he is clothed in a dark brown mantle. A basket containing nails and other instruments stands in the left corner.

Underneath is the signature:

LVISIVS DE VARGAS FACIEBAT

Panel. H. 34¼ in. W. 29½ in.

—

JUAN DE JUANES

Vicente Juan Macys, called Vicente Joanes, or Juan de Juanes. Born in Fuente la Higuera in 1507. Died in Boeairente in 1579. Probably formed his style on that of the Raphael School in Rome. Head of the Valencian School of the XVI century.

806 MADONNA ENTHRONED WITH SAINTS. The Virgin is seated on a throne hung with red brocade holding a lily in her left hand, while her right supports the Child, who is nude and is sitting on her knee holding a bird in His hand. On the left Saint Hieronymus, holding the model of a church in one arm, is offering a book to the Child. On the right Saint Michael plunges his lance into the Devil's mouth. In the background on either side of the throne angels with implements of martyrdom. The red of Saint Hieronymus's mantle, which is repeated in the Virgin's robe and in the hanging of the throne, gives the chief note of colour. Saint Michael wears a golden brown breastplate, and the Virgin a pale blue coif and dark blue mantle over her red robe. Gold background and golden nimbi.

Panel. H. 48⅞ in. W. 35¼ in.

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EL GRECO, CALLED DOMENICO THEOTOCOPULI

Born at Kreta. Died at Toledo in 1614. Pupil of Titian at Venice. Influenced at Venice also by Tintoretto and Michelangelo. After 1575 at Toledo. Painter of portraits, historical subjects, landscape and genre scenes.

807 PIETÀ. The Virgin holds the body of the dead Christ on her knee, Mary Magdalene supporting it under the arms on the left and Saint John on the right. The Virgin robed in red, her blue mantle thrown over her head, is gazing despairingly towards Heaven. The Magdalene in a yellow costume with a wine-red, blue lined mantle, and Saint John in a yellowish-red robe and a brown-green mantle with his back to the spectator. The group which is triangular in form stands out against a yellow hill with the three crucifixes on the left and a blue-violet clouded sky.
Signed in Greek characters on the lower left hand: DOMENICUS THEOTOCOPULO.

Panel. H. 11½ in. W. 8 in.

Of the first period 1577–1584.
Study for the Pietà in the possession of Trotti & Co., at Paris (Reproduced by M. B. Cossio, El. Greco, Pl. 25.) A similar composition of larger size in the possession of Mr. Archer M. Huntington, New York.

808 PORTRAIT OF A LADY. Bust. The hands not visible. She wears a dark dress, faced at the neck with red, which is slightly veiled by the black edged veil thrown over her dark hair. Ruby ornaments at her throat. Dark background.

Panel. H. 15⅜ in. W. 12⅜ in.

Early period. Formerly called Princessa de Eboli.
M. B. Cossio: El Greco, 1908, p. 419, is against the opinion that the portrait represents the wife of Greco. Is reproduced in Cossio's book, 1186.
Exhibited in London Guildhall, 1901.
Collection Marquis de la Vega Inclan, Toledo.

809 CHRIST ON THE CROSS WITH THE VIRGIN AND SAINT JOHN. The pale body of the Christ stands out against a black sky with patches of light. The Virgin on the left, in a blue mantle, gazes at the Cross, her hands clasped together in prayer. Saint John, in a green robe and a light red mantle, speaks to her, gesticulating with both hands. A town (Toledo) stands on a hill in the right background. Several horsemen on the road leading towards it.

Canvas. H. 62⅝ in. W. 38 in.

Of the last period, 1604–1614. A Crucifixion of the same style in the church of S. Nicholas at Toledo, and in the Louvre, Paris.

PEDRO ORRENTE

Born at Montealegre in the kingdom of Murcia about 1560. Died at Toledo in 1644. Probably a pupil of El Greco. Travelled in Italy and became a follower of the Venetian School, especially of Bassano. Worked in Madrid, Seville, and Toledo. Painter of landscapes with animals, biblical subjects and portraits.

810 PORTRAIT OF THE ARTIST. Half length. Turned partly towards the left, the head facing the spectator. His right hand rests on a chair and he holds his palette in the left. Dressed in black with a white collar. Dark background.

Canvas. H. $28\frac{1}{4}$ in. W. $23\frac{1}{4}$ in.

—

JUSEPE DE RIBERA, CALLED SPAGNOLETTO

Born at Jativa (now San Felipe) near Valencia in 1588. Died at Naples in 1652. Pupil of Francisco Ribalta at Valencia. Studied at Rome, Parma, Venice and became, at Naples, influenced by Caravaggio. Worked mostly at Naples. Painter of religious subjects.

A MADONNA AND CHILD. Half length. She inclines to the left over the Child whom she presses to her breast. Her dark blue mantle reveals red-brown sleeves. She wraps the Child in a yellow scarf which falls from her neck.

Canvas. H. $29\frac{3}{8}$ in. W. $23\frac{3}{8}$ in.

Early work. Reproduced and described as "Roman School" in Vol. I of this catalogue. See No. 281.

811 SAINT JAMES THE APOSTLE. Bust. The hands, uplifted towards the left, clasp his staff; the bearded face faces towards the right. He wears a dark brown robe, to which a cockleshell is fastened. A light blue mantle is thrown over his arm. Brown background, lightening towards the lower half of the canvas.

Canvas. H. $24\frac{5}{8}$ in. W. $18\frac{5}{8}$ in.

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ (?)

Born at Seville in 1599. Died in Madrid in 1660. Pupil of Francisco Herrera. the elder, then of Francisco Pacheco at Seville. Influenced by Ribera. Was in Italy on three different occasions. Worked at Seville and Madrid, where he became court painter. Painter of portraits and historical subjects.

812 MARIA THERESA OF AUSTRIA. Half length, the hands not visible; turned slightly towards the right; grey-green costume; elaborately dressed hair with knots of ribbon. Inscribed above on the black background: LINFANTE MARIE THEREZE

Canvas. H. 21 in. W. 24 in.

Very likely one of the atelier replicas which was made as a present for one of the European courts. Other portraits of Maria Theresa of Austria in the Prado Museum, Madrid, at Vienna, and in private possession in London.
Collection of Marquis of Dover.
Collection of Viscount Clifden, sold at Christies, May 6, 1893.

813 PORTRAIT OF A GENTLEMAN. Bust, the hands not visible. His dark hair is brushed smoothly back and he wears a grey, upturned moustache and chin tuft. Small white collar. Brown background.

Canvas. H. 23 in. W. 18 in.

The painting is perhaps by Pacheco, the teacher of Velasquez. (Compare the portrait of a knight of Alcantara by this artist in the collection of Sir Frederick Cook in Richmond.)

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After VELASQUEZ

814 CAVALIERS WITH A DOG. The scene is taken from the painting in the London National Gallery, "Philip IV Hunting the Boar." The dog on the left, facing the spectator, has been given another place beside one of the cavaliers. The cavalier on the right is dressed in pink, the second in black and the third in a grey cloak.

Canvas. H. 19¼ in. W. 14¼ in.

JUAN BATTISTA DEL MAZO MARTINEZ

Born in Madrid, 1610. Died there in 1687. Educated in the school of Velasquez, whose daughter he afterward married, and whom he succeeded as court painter to Philip IV. Painter of portraits, landscape, sea pieces with views of towns and hunting scenes. Much employed by Philip IV in copying the celebrated Venetian pictures in the royal collection.

815 PORTRAIT OF A YOUNG LADY. Half length, turned slightly towards the left. She wears a knot of red in her flowing brown hair, and earrings set with pearls. Black dress with white slashed sleeves and a lace collar. Her left hand fingers a pearl brooch at her breast containing a miniature of the Virgin. She holds a fan in her right hand which rests on a red bound book. Brown background.

Canvas. H. 29 in. W. $23\frac{3}{4}$ in.

Formerly under the name of Murillo. Attributed to Mazo by Dr. V. von Loga.
Louis Philippe Auction, Paris.
T. C. Robinson Collection, London.

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BARTOLOMÉ ESTÉBAN MURILLO

Born in Seville in 1618. Died there in 1682. Pupil of Juan de Castillo at Seville. Studied at Madrid in 1642–45 under influence of Velasquez, Ribera, and Rubens. Worked mostly at Seville. Painter of portraits and religious subjects.

816 CHRIST IN THE DESERT. Christ, in a warm red robe and blue mantle, is seated on the left turning with a gesture of astonishment towards an angel on the right who is placing two platters of steaming food on a white covered table before him. A second angel on the right is taking food out of a vessel. Two cherub heads in the foreground, others flying overhead on the left. Overhead on the right the devil is flying away. Two white hares in the foreground. Sketch.
Canvas. H. $21\frac{3}{8}$ in. W. 28 in.
Rev. Henry Heath Collection.

IGNACIO DE IRIARTE

Born 1620 at Azcoitia in the province of Guipuzcoa. Went to Seville in 1642. In 1646 lived at Aracena, but afterward returned to Seville. In 1660 appointed first secretary to the Academy of Seville. Intimate friend of Murillo and frequently engaged in joint works with him. Died at Seville in 1685.

817 THE VISION OF SAINT ANTHONY OF PADUA. The saint kneels at the left near a cliff embracing the nude Christ Child who, gazing towards Heaven, is seated before him on a white cloth. He holds a lily in His right hand. A river on the right hand side of the canvas.

Canvas. H. $9\frac{3}{4}$ in. W. 14 in.

Attributed to Iriarte by Dr. V. von Loga.

—

FRANCISCO GOYA Y LUCIENTES

Born in Fuendetodos (Aragon) in 1746. Died in Burdeos in 1828. Painter at the court of Charles IV. Painter and engraver of portraits, historical scenes and satirical subjects. He worked also for the tapestry factory at Madrid.

818 PORTRAIT OF THE ACTOR MAIQUEZ. Half length, wearing greenish-blue trousers, grey vest and a black jacket. Turned slightly towards the right, looking out of the picture. His right hand is concealed in his vest, his left rests on his hip. Grey background.

Canvas. H. $36\frac{1}{8}$ in. W. $27\frac{1}{2}$ in.

About 1793.

819 PORTRAIT OF THE WIFE OF MAIQUEZ. She is seated beside a table on which her right arm rests, wearing a white empire gown with low neck and short sleeves and a blue silk girdle. Loosely flowing black hair. Looking smilingly at the spectator. A violet-brown cover embroidered in flowers on the table.

Canvas. H. $36\frac{1}{8}$ in. W. $27\frac{1}{2}$ in.

About 1808.

820 MOUNTED CAVALIER WITH GARROCHA. Sketch in oils. He is seated on a brown horse, turned towards the left with head facing the spectator, holding a lance at rest in his right hand. Dressed in purple-red velvet with a blue vest and a three-cornered hat. Red saddle. Blue hills in the background and grey clouded sky.
Signed on the lower right hand: F GOYA

Canvas. H. 15½ in. W. 12½ in.

Painted about 1787.
A similar picture in the Prado Museum (No. 733) which seems to be a study for a large picture representing bulls being transported to the corral, painted in 1787, in possession of the Duc de Montellano.
Compare V. von Loga: F. de Goya, p. 62.

—

EUGENIO LUCAS

Worked in the middle and second half of the XIX century at Madrid and imitated Goya.

821 THE LOVE LETTER. Two Spanish girls are seated close together on a bench, while one of them, wearing a black dress, reads a letter aloud. The second is dressed in blue and yellow with a red girdle. In the right background an old woman with a stick is directing an old man in a three-cornered hat, towards the right.
Signed on the lower left hand: E LUCAS, 1864.

Canvas. H. 12½ in. W. 9⅛ in.

ENGLISH PAINTERS
XVIII AND XIX CENTURIES

NOTE: THE PICTURES MARKED WITH THE INITIALS "W. R." AT THE END OF THE DESCRIPTIONS DESIGNATE THOSE WHICH HAVE BEEN SEEN AND ACCEPTED BY MR. W. ROBERTS. ALSO MOST OF THE NOTES FOLLOWING THE DESCRIPTIONS ARE DUE TO HIS RESEARCHES.

ENGLISH PAINTERS
XVIII AND XIX CENTURIES

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I. ENGLISH PAINTERS, XVIII CENTURY

—

A. FIRST HALF XVIII CENTURY

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WILLIAM HOGARTH

Born at London in 1697. Died in 1764 in his house at Lincoln's Inn Fields. From 1712–1718 he was in a silversmith shop; then began engraving. After 1728 he started with painting. Painter and engraver of portrait and genre scenes.

822 FAMILY PORTRAIT. A young man in a red velvet coat, seen from the back; a young lady in white satin, her mother and a little girl are seated at a table playing cards. The mother holds out a card to the young man who seems to regard it with horror. The father standing behind the table points to the young woman who shows him her cards and seems to ask his advice. A maid servant with glasses near a window on the left. A fire is burning in the fireplace on the right, above which a landscape painting hangs. W. R.

Canvas. H. $24\frac{1}{2}$ in. W. $29\frac{5}{8}$ in.

Possibly the picture sold at Christies in 1893.

823 PORTRAIT OF MRS. BUTLER, OLIVER GOLDSMITH'S LANDLADY AT ISLINGTON. Three-quarter length. She is seated beside a table on which she rests both hands, turned towards the left, her head facing the spectator. Golden brown dress with a white shawl

thrown over her head and shoulders. She wears a white apron. Dark grey background.
W. R.

Canvas. H. 29⅝ in. W. 25½ in.

The real name of the lady was Mrs. Elizabeth Fleming. Compare Foster's Life of Goldsmith, Chap. VII.
Mentioned in Dobson and Armstrong, William Hogarth, p. 176.
Exhibited in Suffolk Street, London, 1832.
Collection of Mr. Robert Graves, London. Collection of Mr. Henry Graves, London.
Engraved by Stripple.

—

RICHARD WILSON

Born at Pinegas in 1714. Died at Llanberis in 1782. Pupil of Thomas Wright at London in 1729. He painted portraits at first; in Italy, however, he began landscape painting under the influence of Claude, Zuccarelli, and Vernet. Foundation member of the R. A. in 1768. First great English landscape painter.

824 THE CASTLE BY THE SEA. An old castle with two ruined towers, one round, the other octagonal, stands on an island in the centre of the canvas. A park extends behind the castle, and a bridge and high cliff on the right. On the left, farther back, a chain of mountains. A man is resting on a rock on the shore in the foreground, conversing with two soldiers who stand behind the rock. Cloudy sky. Warm yellow tones. W. R.

Canvas. H. 17⅜ in. W. 21½ in.

—

ENGLISH ARTIST

MIDDLE OF EIGHTEENTH CENTURY

825 STILL LIFE. A mezzotint print of a portrait of Mr. Alexander Pope, painted by G. Kneller in 1716, and printed by J. Smith, in 1717, is hung on a panel background. Underneath a pink ribbon tacked

on the panel in which sticks a knife, a pen and a letter addressed to Mr. John Norman Tiverton.

Canvas. H. 29½ in. W.24 in.

—

B. ABOUT 1750–90

—

SIR JOSHUA REYNOLDS, P. R. A.,

Born at Plympton in Devonshire in 1723. Died at London in 1792. Pupil of Hudson, his style developed by the study of the Italian masters in Italy between 1749 and 1752, and especially of Rembrandt. In 1768 he became president of the new Royal Academy of Arts. Created Painter-in-Ordinary to George the Third in 1785. He exhibited altogether 245 works at the R. A. Painter of portraits, landscapes and historical composition.

826 PORTRAIT OF JOHN DUNNING, LORD ASHBURTON. Three-quarter length. Seated beside a table on the right, his left hand on the arm of his chair, his right resting on a sheet of paper. He wears a grey wig, and is dressed in a warm shade of red. An inkstand and some books lie on the table. A glimpse of tree tops through a window on the left. W. R.

Canvas. H. 36½ in. W. 62½ in.

From the Collection of Lady Cranston.

827 PORTRAIT OF THE ARTIST. Bust. Turned slightly towards the right, the head facing the spectator. Aged about thirty or thirty-five. Dressed in yellowish-brown with a white stock. Dark background. W. R.

Canvas. H. 29⅛ in. W. 23½ in.

828 PORTRAIT OF A NOBLEMAN, POSSIBLY THE MARQUIS OF GRANBY. Bust. The head turned towards the left. Grey brown hair. Dressed in dark green with gold buttons. Dark background.

Canvas. H. 29⅝ in. W. 24⅝ in.

Formerly called a portrait of Major Clive.

829 PORTRAIT OF SIR WILLIAM YONGE. Bust. Turned towards the left the head facing the spectator. White hair. Dressed in red with a white stock. Green background. The bottom of the picture forms the half of an oval. W. R.

Canvas. H. 29½ in. W. 24⅝ in.

On the back of the picture in Mr. Crocker's handwriting: "Right Hon. Sir Wm. Yonge Bart. Sir Joshua Reynolds. Bought at the sale of the widow of his son, Sir George. It has never been out of his and her possession. Restored, cleaned and varnished by me. T. W. Crocker."
Sir William Yonge was the first Baronet of Delaford, County Bucks, and Lieutenant Governor of the Island of Dominica. He was born in 1725 and died at St. Vincent in 1788.
Exhibited at the British Institution in 1850, No. 106.
Collection of John Wilson Crocker.
Collection of Rev. G. S. Burrow.

830 PORTRAIT OF A LADY. Bust. Facing the spectator, the head slightly inclined towards the left. She wears a white satin gown with a blue vest, beneath which a low-cut chemisette, crossed over her breast, is visible. Knot of bluish grey in the front of the bodice. Light blue earrings. Dark ribbon around her throat and a knot of ribbons in her hair. Dark background. W. R.

Canvas. H. 29⅝ in. W. 24¼ in.

Early work.

831 THE INFANT HERCULES STRANGLING THE SERPENTS. The boy (Puck) lies naked in his cradle, strangling a snake in each fist, to the horror and astonishment of the beholders. His frightened mother, followed by a maid, bends over him uttering cries of distress. A couple of women are falling back in horror on the right and left. The King, attended by armed soldiers bearing torches, looks calmly in on the left. Juno, with her two peacocks, looks down from the clouds. The walls of a temple in the left background. Grey and brown tones. W. R.

Panel. H. 23½ in. W. 23½ in.

Study for the large picture in the Hermitage at St. Petersburg which Sir Joshua executed in 1787 for Catherine of Russia. "Probably the first sketch, introducing in the centre of the picture Reynolds' own portrait looking up at

the affrighted centurions; the picture of his niece Miss Palmer is also readily recognized, while the Puck is similar to other versions of the same character." W. R.

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THOMAS GAINSBOROUGH

Born at Sudbury in Suffolk in 1727. Died in London in 1788. Pupil of Francis Hayman and influenced by the French engraver Gravelot. Settled in London in 1774. One of the original members of the R. A., where he exhibited from 1769 to 1783. Landscape, portrait, and genre painter.

832 PORTRAIT OF A MAN. Half length. Facing the spectator, the head drooping a little towards the left. He holds a stick in the air with both hands. Dressed in dark green with red facings on the sleeves and shoulders. White stock and white cuffs.

Canvas. H. $29\frac{7}{8}$ in. W. $24\frac{7}{8}$ in.

"Portrait of the man who sat for the 'Parish Clerk' in the National Gallery." W. R.

833 PORTRAIT OF GEORGE COYTE, known as, "Coyte alive." Bust. Against oval background. Turned slightly towards the left. Clean shaven face and grey wig. Yellowish-brown jacket, blue-black waistcoat and white stock. Brown background. W. R.

Canvas. H. $29\frac{1}{4}$ in. W. $24\frac{1}{8}$ in.

Painted in 1780 (?)
Described by W. Armstrong, Gainsborough, 1898, p. 193, and reproduced p. 116.
Exhibited at the Royal Academy in 1888.

834 LANDSCAPE WITH WINDMILL. A windmill stands on a hilly ground on the left, and a Gothic church among trees somewhat lower on the right. A peasant with a white and red-brown horse is ploughing the slope in front of the church. A road leads between the hills towards a second church in the distance. Two donkeys grazing near a little pond in the right foreground. Light blue sky with thick gathering clouds.

Canvas. H. $29\frac{1}{2}$ in. W. $29\frac{5}{8}$ in.

Early work which has been engraved. W. R.

835 PASTORAL SCENE. A sunlit road bordered by trees on either side winds towards the left background. On it five cows turned mostly towards the right, the sunlight falling on them in patches. The castle tower appears above the tree tops in the background. Clouds are gathering above the trees in the light blue sky. W. R.

Canvas. H. 16⅛ in. W. 21¼ in.

—

JOHN OPIE

Born at St. Agnes near Tour in 1761. Died at London in 1807. Son of a master carpenter. In 1806 member of the Royal Academy. Painter of portraits, and historical pictures.

836 STUDY OF THE HEAD OF A MAN. Only the head and left shoulder visible. Turned towards the left. The head facing the spectator. The face is shadowed by a felt hat. Dark costume and background. Pale complexion. W. R.

Papier mâché. H. 16 in. W. 12½ in.

Formerly attributed to Gainsborough. The right attribution made by W. Roberts.

—

GEORGE ROMNEY

Born at Dalton-in-Furness, Lancashire, in 1734. Died at Kendal in 1802. Pupil of Christopher Steele. In 1762 he went to London. In 1764 he travelled to France. In 1773 in Italy. From 1763–1772 he exhibited at London.

837 LADY HAMILTON. Bust. She rests her elbows on a balustrade, the forearms touching, and points upwards with the index finger of her left hand. Her head rests on her right shoulder, and she looks up smiling roguishly. A white ribbon is knotted in her dark hair. Dark background. Sketch. W. R.

Canvas. H. 21⅝ in. W. 17⅜ in.

The first sketch for the picture in the National Portrait Gallery, described in Ward and Roberts, Romney, p. 188.

838 PORTRAIT OF MR. RICHARD THOMPSON OF GLOUCESTER. Bust of a young man about 25. The head turned slightly towards the left. Dark green coat with gold buttons and a white stock. Powdered hair. Dark background. W. R.

Canvas. H. 23⅝ in. W. 19⅝ in.

839 PORTRAIT OF AN OLD MAN. Half length. Turned in profile towards the right, with folded hands. Dressed in brown with a brown cap. Sharply curved nose and short, white beard. Greyish-black background.

Canvas. H. 29½ in. W. 24¼ in.

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II. ENGLISH PAINTERS, XIX CENTURY

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C. 1790–1830

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HENRY RAEBURN

Born at Stockbridge in 1756. Died at Edinburgh in 1823. Pupil of David Martin. His earliest dated picture is from 1776. 1785 he went to London and returned to Edinburgh in 1787. From 1792 he exhibited at the Royal Academy. The most famous Scottish painter of portraits.

840 BOY WITH A MASK. Three-quarter length, of a boy about 7 or 8. Turned towards the left. Looking smilingly at the spectator with slightly bent head. He holds in both hands a mask of a man with a long red nose and black beard, which is seen in profile. Dressed in a brown cap, a dark brown jacket with a blue-grey tie, and greyish-white trousers. A warm red drapery over his left arm. Brown background. W. R.

Canvas. H. 29⅛ in. W. 24⅝ in.

—

ENGLISH ARTIST

ABOUT 1790

841 PORTRAIT OF A LADY. Three-quarter length. She is seated on the right, turned towards the left and looking at the spectator, wearing a white, low-cut dress with short sleeves and holding a bunch of

flowers in her left hand. Her hair is curled and she wears a string of corals around her throat. A background of park on the left, with a dark sky reddened on the horizon. W. R.

Canvas. H. 29⅛ in. W. 24⅝ in.

Formerly attributed to Raeburn.

—

JOHN HOPPNER

Born in London in 1758. Died there in 1810. In 1793 student in the Royal Academy and member in 1795. He contributed 166 works to its exhibitions. Through the patronage of the Prince of Wales he became a fashionable painter.

842 PORTRAIT OF A YOUNG MAN. Three-quarter length, turned towards the right. Seated beside a table on which his left hand rests, his gloved right hand lies across his knees. White wig, olive-green coat, white waistcoat and stock. Grey trousers. Two books, and an inkstand with two quill pens, on the right hand side of the table. Light brown background. W. R.

Canvas. H. 36⅜ in. W. 37⅜ in.

843 PORTRAIT OF MISS MORRIS. Half length figure of a woman about 21. Turned slightly towards the right, the face turned towards the spectator. A knot of light blue in her flowing hair. White gown, a little open at the throat and blue girdle. Dark background. W. R.

Canvas. Oval. H. 27⅝ in. W. 22½ in.

—

GEORGE MORLAND

Born at London in 1763. Died there in 1804. Pupil of Philip Dawe. Exhibited at the R. A. in his fifteenth year. Painter of society, juvenile, and rural subjects.

844 THE CARTER. A wagon, loaded with tiles and drawn by two horses, the foremost white, approaches from the right. A teamster, in yellow breeches and a light brown smock, urges them onward.

Only a small piece of the cart is visible. Farther back on the right a couple of houses roofed with red tiles, and a smoking tile kiln in the background. Thick, white clouds massing in the sky behind the houses. W. R.
Signed on part of Cart. "G. Morland Fecit."

Canvas. H. 15⅝ in. W. 20¼ in.

845 THE LANE. A road with clay banks and trees on either side crosses the canvas diagonally. On the right a blue clad teamster appears driving two horses harnessed tandem. The wagon drawn by the horses is not visible. A wayfarer in the foreground. Lightly clouded sky. W. R.

Canvas. H. 9 in. W. 12¼ in.

846 TWO TERRIERS. Two black and white dogs are lying beside a lake. The right hand dog turned in profile towards the left, the other on the left turned towards his companion. High, rocky shore behind them on the right. Dark shadows in front of the lake in the left foreground. Grey sky, with white clouds.

Canvas. H. 17½ in. W. 23⅞ in.

Formerly attributed to Gainsborough. The right attribution due to W. Roberts. One of the dogs resembles "the Fisherman's dog" by Morland engraved by F. W. Reynolds, the other resembles the dog in the "Weary Sportsman" engraved by W. Bond.

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SAMUEL WILLIAM REYNOLDS

Born at London in 1773. Died at Bayswater in 1835. His father was from West India. He was a pupil of Ch. H. Hodges. From 1797 he exhibited at the R. A., and in 1810 and 1812 in the Salon at Paris. He made mezzotints and painted landscapes.

847 THE FISHERMAN. A canal extends from the front left hand corner of the canvas towards the right distance. Old trees with brownish-green and red-brown foliage on the farther bank, one withered white trunk standing out sharply. Farther back a cottage. Two men, one of them dressed in red in a large flat boat in the left foreground. Several

rafts near by. A fisherman in a violet jacket and light blue hose in the right foreground. Thick grey-black clouds massing in the sky, almost completely blotting out the blue.

Canvas. H. 18⅞ in. W. 23 in.

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JOSEPH MALLORD WILLIAM TURNER

Born in 1775 in Maiden Lane, Covent Garden. Died at Chelsea in 1851. Student at the R. A in 1789; in 1802 member of the R. A. He visited Italy in 1819, 1829, and about 1840. He exhibited 257 drawings and pictures at the R. A. and left all his works to the nation. Painter of landscape and historical subjects.

848 BENNEVILLE (SAVOY). A chain of mountains extends into the left distance, the foremost crests on the right lying in the shadow surrounded by white clouds. Snow-capped peaks in the left background. In the left middle distance the village and castle from which a bridge leads over the lake towards the right. Wooded country on either side of the bridge. The lake forms an inlet on the left, its steep-yellow-brownish bank occupying the foreground, where a shepherd and shepherdess lie extended with their flocks behind them. Some ducks on the edge of the lake. W. R.

Canvas. H. 35¼ in. W. 47½ in.

Early work.

849 WINCHESTER CRESS. View in a courtyard with a barn to the left and a brick house with a stable at the right. In the centre, at the end of the court, a Gothic portal and fountain with high tabernacle over it. Over the wall, behind it, a small house with gable and a square tower is visible; above it a bit of sky with white clouds. In the foreground a soldier in red coat and high fur cap is bidding goodbye to a girl whom he embraces. Another soldier beside them sits on a drum and converses with a girl in a light blue and yellow dress who carries two water pails. Three boys to the left; two of them seated on a little car watching the group. Behind the soldiers a man mounted on a horse is looking back. To the right a woman in light blue petticoat sits on a chair nursing a child. A boy leans over the chair from

behind. A ladder is leaning against the house to the right, and a man is climbing up. Another man with an old cap looks out of a window. W. R.

Canvas. H. 39 in. W. 49 in.

Painted about 1799. Reproduced in the Burlington Magazine.

850 ROCKY GLEN (WELSH SCENE). In the foreground a pond surrounded by rocks with thickly wooded heights behind it. A fir tree in the centre and a couple of pines on the left. On the upper right hand a road leads past three cypresses. A heron stands on a rock in the right foreground. A little piece of white clouded sky is visible. W. R.

Panel. H. 12⅛ in. W. 16⅜ in.

Early work.

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JOHN CONSTABLE

Born at East Bergholt in Suffolk, 1776. Died at London, 1837. Student at the Royal Academy, 1796. Received some instruction in landscape painting by R. R. Reingle, R. A., and was much encouraged by Sir George Beaumont. He married in 1816, and from 1820 resided at Hampstead. 1829, member of the R. A.; he exhibited 104 works there altogether. Painter of landscapes, portraits and a few biblical subjects.

851 GANDISH COTTAGE, EAST BERGHOLT, SUFFOLK, IN WINTER. The little snow covered country house, with yellow patches and a red chimney, stands behind a frozen pond on the right, with two tall trees behind it. Farther back on the left two tree-shaded cottages. A road extends from the left foreground into the distance. Grey, cloudy sky.

Canvas. H. 13½ in. W. 16⅞ in.

About 1806.

The following inscription on the back of the canvas: "Gandish Cottage, East Bergholt, Suffolk, the residence of the artist's sister who lived and died there. Painted for her by her brother. Purchased of Mrs. Newman Webb, the niece of the artist at the cottage, 27 February 1876, where the picture has always hung."

852 THE COTTAGE ON THE STOUR AT FLATFORD. A road winds from the left towards a foot bridge in the middle distance. A reddish house with a high roof stands on the left side of the bridge, with

several scattered trees near by. A group of tall trees in the right foreground. Pale blue sky with light clouds. Spring effect. W. R.

Canvas. H. $9\frac{3}{4}$ in. W. $15\frac{1}{4}$ in.

Early work.

853 VIEW FROM HIGHGATE. Rolling meadow land with groups of trees. Grey-green tones prevailing. High blue sky overcast with clouds. W. R.

Paper. H. $7\frac{1}{4}$ in. W. 9 in.

854 BRIDGE ON THE MOLE On the left a reddish stone bridge, from which a sunlit path with a railing leads towards the right. On the left, behind the bridge, a group of trees with dark foliage. On the right a single tree with lighter foliage. Yellowish-green turf in the foreground. Blue sky with greyish-white and reddish clouds. W. R.

Panel. H. $9\frac{7}{8}$ in. W. $11\frac{5}{8}$ in.

About 1810.

855 WOODLAND SCENE. A meadow in the foreground with wooded heights extending into the distance behind it. A yellow road, on which a wagon loaded with hay is advancing towards the wood, leads from the right towards the centre of the picture. A castle standing on a wooded height in the distance appears among the trees. Light blue sky with occasional lines of white cloud.

Panel. H. $10\frac{1}{8}$ in. W. 16 in.

About 1810.

856 SUNSET. Hilly landscape. On the right a tree-shaded pond and a meadow in which a cow is grazing. A couple of houses standing among trees in the middle distance. The sun is setting amidst clouds behind some dark woods on the left. Red glow in the sky.
Signed in the upper right hand: 30 Sept. . . . (the rest unintelligible).
1810 . . .

Canvas. Mounted on wood. H. 6 in. W. $9\frac{5}{8}$ in.

John Wilson Collection.

857 AFTERNOON ON THE RIVER. The river flows from the foreground towards the left distance, with a group of trees on the farther bank. Behind them the sun sends reddish and golden beams over the misty sky. The line of pale red on the horizon is reflected in the water.
In the upper right hand: Sepr. 1810.

Canvas. H. 10½ in. W. 10½ in.

858 THE SPANIARDS, HAMPSTEAD. A sandy road winds through the centre of the canvas towards the distance over slightly rising ground. Loamy ground borders the road on either side with light green turf behind it. A couple of men and some cows are outlined against the horizon on the right. Tree shaded houses in the left middle distance, and a wagon ascending the road in the background. Thick grey and white clouds in the sky. In light yellowish and grey-brown tones. Summer scene.

Papier mâché on canvas. H. 11¼ in. W. 18⅞ in.

About 1810. "A singularly fine example of Constable's Hampstead Heath pictures." W. R.

859 HILLY COUNTRY. A hill with two tall trees in the foreground. The richly wooded country slopes down on the right to dimly lit meadows. A chain of hills of uniform height cuts off the horizon in the middle distance. The landscape in tones of green and grey. Pale blue sky with grey clouds.

Papier mâché on wood. H. 6 in. W. 9¼ in.

About 1811.

860 NEAR BERGHOLT COMMON, RAIN COMING UP. A road winds through the flat countryside from the left foreground towards the distance. Dark grey clouds have gathered thickly in the sky, the moon's rays breaking through them overhead on the right and shining on the meadow beneath. Three trees on the meadow are bending before the wind. A peasant and his dog standing beside a heap of earth in a field on the left. W. R.

Canvas. H. 9 in. W. 11¼ in.

Transition from the early to the middle period.
Formerly owned by Hugh Constable, grandson of the artist.

861 MARINE. Rough, grey-green sea, with a large boat with yellow sails and a red pennant on the left. Farther back on the right, a second boat with reefed sails. Grey sky with a patch of blue and a rosy cloud on the left.

Papier mâché. H. 6 in. W. $7\frac{1}{2}$ in.

About 1815.

862 VILLA ON THE HEIGHTS. A road curves from the foreground towards the right around a rocky height on which a red roofed villa stands among trees, one of them a poplar. A couple of cows are grazing on the sloping meadow on the left. In the centre of the canvas a view of distant sunlit meadows and low blue hills. Thickly clouded sky throwing strong shadows on the ground, with one patch of blue breaking through.

Canvas. H. $11\frac{1}{2}$ in. W. $15\frac{5}{8}$ in.

Of the artist's middle period.

863 THE WEIR. A brook crossed by a weir flows towards the foreground with a path beside its bank. Two tall poplar trees on the farther side. Three shaded houses in the middle distance on the left. Heavily clouded sky. W. R.

Canvas. H. 6 in. W. $10\frac{1}{2}$ in.

Of the artist's middle period.

864 HAMPSTEAD HEATH. The road extends from the right towards a wood in the left background. A red dressed figure on the slope on the right. The greater part of the picture depicts the heavily clouded sky.

Panel. H. $9\frac{7}{8}$ in. W. 11 in.

Sir Frederick Leighton's Collection.

865 WEYMOUTH BAY. The yellow-brown coast curves from right to left in the foreground, gradually decreasing in height. On the left the quiet sea breaks gently against the shore. Two boats, one with a sail, are nearing the beach. One half of the canvas is given over to the sky, its blue almost obscured by gathering greyish-black and white clouds. W. R.

Canvas. H. $20\frac{5}{8}$ in. W. $29\frac{1}{2}$ in.

About 1819–20.

866 VIEW ON RIVER STOUR. Three boats with passengers on the river in the foreground, the left hand boat with red-brown sails. Across the river a group of trees. In the right foreground bushes to which a boat has been made fast. Across the river, behind a meadow, a Gothic church tower appears among the trees. Two poplars on the right. Cloudy, grey sky. Uniform yellowish and grey-green tones. W. R.

Panel. H. 11¾ in. W. 15½ in.

867 THE BEACH NEAR YARMOUTH. Rocky coast on the left with headlands jutting out into the ocean. Yellow sands in the foreground, and on the right the light blue sea with a couple of sailboats. Pale blue sky with white and grey gathering clouds.

Canvas. H. 13¾ in. W. 17¾ in.

About 1822. "Beautiful little sketch". W. R.
Formerly owned by Captain Constable, the son of the artist.

868 RISING MOON. A building on the left. Thick trees on the right. In the centre a vista with the rising moon partly hidden by two slender trees. Sketch. Brown tones predominating. W. R.

Papier mâché. H. 4⅛ in. W. 7 in.

869 CHAIN PIER, BRIGHTON. The beach curves forward from right to left, and farther back again towards the right. Several boats on the beach in the left foreground with houses behind them. In the middle distance a chain pier juts out into the sea. A little sailboat is making for shore on the right. Several figures on the beach. Among them two girls in brightly coloured blouses, with their backs towards the spectators; a man and woman looking out to sea and a man asleep in the sand. A dash of red in the costumes, contrasting with the blue of the sea. Shimmering white light on the beach. Cloudy sky with glimpses of blue. W. R.

Canvas. H. 12¼ in. W. 23⅜ in.

About 1824.
Collection of Miss Constable.
Old English Art Exhibition in French Gallery, 1893.

870 BRIGHTON PIER. To the left the sea with rocks in the foreground. To the right the beach with high slope, on the top of it the houses of the city. The pier is extending in the middle distance to the left.

In the foreground a couple walking along the water. The beach is a light pink tone, the sky light blue.

Water colour on paper. Paper. H. 7 in. W. 4½ in.

"Exquisitely finished." W. R.

871 A DELL SCENE, HELMINGHAM PARK. A rustic bridge crosses a small stream on the banks of which are tall arching oak trees covering the whole picture. The sky, with white clouds, is seen through the trees at the right and left. A crane stands in the water at the lower left hand corner of the picture.

Canvas. H. 28 in. W. 36 in.

Sale, Christies 1883, bought by Mr. Fielden.

872 PORTRAIT OF A GIRL SAID TO BE THE ARTIST'S DAUGHTER. Half length. The hands not visible. Turned towards the right, the head facing the spectator and slightly bent. A child of about ten with blue eyes, rosy cheeks, and curly brown hair. Cream coloured dress. Blue-grey background. Sketch. W. R.

Papier mâché on wood. H. 8¾ in. W. 7 in.

873 PORTRAIT OF MASTER CROSBY. Three-quarter length. Standing before a dark landscape background with a glimpse of evening sky between the trees. About eight years old. His left hand rests on a rock, his right on his thigh. The head turned slightly towards the right. Outstanding collar. Dark brown jacket and yellowish trousers.
Signed on the lower right hand: J. Constable. 1808.

Canvas. H. 29¼ in. W. 24⅜ in.

One of the few pictures signed by the artist. The boy is probably "the son of the eminent London merchant, Lord Mayor Crosby." W. R.

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WILLIAM WATTS

Born at London in 1752. Died at Colham in 1851. Editor of the Copperplate Magazine. In 1779–86 he published "Views of the seats of the English Nobility and Gentry." In 1786 he went to Italy. Then he lived in London, Bath, Paris, and Colham. Landscape engraver and painter.

874 SUFFOLK LANDSCAPE. A road leading over two bridges runs diagonally across the canvas. The bridge on the right has three arches. The bridge in the centre, with but one arch, leads over a brook which flows in a curve towards the left fore corner. A tall tree stands in front of the bridge on the left, others singly and in groups on the farther side of the road. A cottage on the right behind the second bridge and farther towards the right, in a hollow, a village with a tree-shaded church. Several cows on the right. A woman in a red blouse is washing beside the brook. Two sheep on the loamy ground on the left. Clear atmosphere and blue sky with white clouds. Greenish-brown tones predominate.

Canvas. H. 34 in. W. 44 in.

About 1802–04.

The same bridge reappears in a painting in the Hearn Collection, Metropolitan Museum, New York, attributed to Constable.

Formerly attributed to Constable. The right name given by W. Roberts.

875 THE LOCK. A stream, dammed by the lock, flows towards the right foreground, bordered on either side by grass and bushes. A red capped peasant with two horses on the lock bridge, behind which a sail boat is visible. Groups of trees on either side of the stream. A boat lies on the right bank, and farther back a couple of houses appear among the trees. Hills in the background.

Canvas. H. 22 in. W. 30½ in.

Formerly attributed to Constable. The right attribution due to W. Roberts.

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JOHN CROME, CALLED OLD CROME

Born 1769 at Norwich. Died there in 1821. Brought up as coach painter, then he became drawing master. In 1803 he and others founded the Norwich Society of Artists, of which he became president in 1810. He exhibited there and in the R. A. Painter of landscapes and sometimes of genre scenes.

876 VIEW ON MOUSEHOLD HEATH, NEAR NORWICH. On the left rising ground wooded with oak which slopes down towards the right to a sunlit valley with hillocks and ploughed fields. A sheep and a

ram among the bushes in the foreground. The cloudy sky is reddened by the beams of the setting sun. W. R.

Canvas. H. 23 in. W. $17\frac{1}{8}$ in.

Lord Stafford's Collection, London.
Old English Art Exhibition in French Gallery, 1893.

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JOHN SELL COTMAN (?)

Born at Norwich in 1782. Died at London in 1842. In 1800 he came to London and exhibited at the R. A. untill 1806, when he returned to Norwich. Painter of landscapes and marines.

877 VIEW ON THE NARE.(?) A large sailing vessel firing off a cannon on the right. On the left near the shore, a second boat with reefed mainsails. A third boat between the two, farther in the rear. A number of rowboats with passengers in the foreground. A house on the shore to the right. Calm sea, bathed in warm afternoon light. In prevailing brown tones.

Canvas. H. $29\frac{1}{4}$ in. W. 34 in.

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ENGLISH ARTIST

ABOUT 1820

878 OLD HOUSE WITH PILLARS. The yellowish, straw-thatched house has a front structure supported by pillars and a pent house on the other side. A woman in a red dress, holding a blue clad child by the hand, stands in the doorway. Distant view of hills on the right. A signpost in the foreground near a wooden railing. A reddish cloud above the house.

Panel. H. $11\frac{3}{4}$ in. W. $9\frac{3}{4}$ in.

Formerly attributed to J. S. Cotman.

—

GEORGE VINCENT

Born at Norwich in 1796. Died after 1830 at London. He learned from Old Crome, and began, at seventeen, to exhibit at the Norwich Society. From

1814 to 1823 he exhibited at the R. A. Afterward he sank into poverty and obscurity. He belongs, with Crome, Cotman, and Stark, to the Norwich School of Landscapists.

879 COTTAGE BY THE ROADSIDE. The path, with trees on either side, leads from the left foreground into the distance. A cottage in the right foreground. In front of it, on the path, a woman with a child in her arms is talking to a countryman. Two other figures farther back on the road. A tower among the trees on the right. Blue sky with light clouds. W. R.
Signed on the lower right hand: G V (intertwined) 1831.

Panel. H. $8\frac{5}{8}$ in. W. $12\frac{5}{8}$ in.

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PETER NASMYTH

Born at Edinburgh in 1787. Died at Lambeth in 1831. In 1807 he went to London and in 1809 he first exhibited at the R. A. In 1824 he became one of the original members of the Society of British Artists. Painter of English and Scottish landscapes. Influenced by the Dutch artists, especially by M. Hobbema.

880 VIEW OF LAMBETH. The outskirts of tall oak woods in the left foreground. A brook flows towards the right foreground, forming a little waterfall spanned by a footbridge. A shepherd with his flock advances along the path which traverses the canvas diagonally from the right, leading over the footbridge and into the wood. In the foreground, on a second path leading alongside the brook, a man mounted on a white horse, leading a black horse by the bridle. A village with two churches in the middle distance on the right. The high, cloudy sky shows blue overhead. W. R.
Signed on the lower left hand: P. N.

Canvas. H. 27 in. W. 25 in.

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JAMES BARKER PYNE

Born in Bristol, England, in 1800. Went to London in 1835, and exhibited at the Royal Academy. 1842 member of the Society of British Artists. Visited Italy in 1846 and 1851. Died in 1870.

881 WINDSOR CASTLE. In the foreground a river and a gallery with stone balustrade leading along it to the left. Two small boats, with figures in red costumes, to the right, and some sailboats in the rear at the left. On the other side of the river a castle with a large tower among trees with yellow-brown leaves, and a tower of a Gothic cathedral to the left. W. R.

Canvas. H. $8\frac{1}{2}$ in. W. 12 in.

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RICHARD PARKES BONINGTON

Born in the village of Arnold near Nottingham in 1801. At the age of fifteen he went with his father to Paris, where he copied in the Louvre. He then became a student of the École des Beaux-Arts. He visited and exhibited in the R. A. at London in 1828 and 1829. Painter chiefly of marine and river views.

882 LANDSCAPE AND BRIDGE. A river on the right spanned by a bridge ornamented with statues. A park in which a couple of roofs are visible lies in the shadow behind, curving around towards the left foreground where it opens into a broad avenue. A wagon, drawn by three horses harnessed one behind the other, is advancing along an open space in the foreground towards the right, near a shepherd lad with his flock. Other figures on the right on the stone balustrade bordering the river and among the trees in the background. Cloudy, grey sky with glimpses of blue on the right through which the sunlight falls in patches on the landscape. W. R.

Canvas. H. 13 in. W. $18\frac{7}{8}$ in.

883 VIEW OF THE BEACH. A man wearing a red cap, and a woman kneeling beside a cart drawn by two horses occupy the centre of the canvas. A girl carrying a child on the right. Two sails are visible behind the cart and a dark blue strip of sea. Light blue sky with white clouds.

Canvas. H. $9\frac{3}{4}$ in. W. $14\frac{1}{8}$ in.

D. 1830–1870

—

WILLIAM ETTY

Born at York in 1787. Pupil of Sir Thomas Lawrence in 1808. In 1816 and 1822 visited France and Italy. Especially impressed by the work of the Venetian masters. Made an Academician in 1826. Settled in York in 1848, where he died in 1849.

884 THE CORSAIR. Partly turned from the spectator, he strides into the water which reaches his ankles, carrying the abducted girl in his arms. The cap on his dark hair and the sash about his hips are purple. A shimmering greenish-yellow garment covers the girl's hips disclosing the upper part of her body, which shows white against the brown skin of her captor. She holds both hands over her head, shading her features with their fiery, half-consenting expression. A wood in the background with a blue-green shimmering pond on the left. Light blue sky.

Papier mâché. H. $28\frac{1}{8}$ in. W. $21\frac{3}{8}$ in.

James S. Inglis Collection. Sold at auction in New York, March, 1909, No. 72.
Possibly inspired by Byron's poem, "The Corsair."

—

HENRY DAWSON

Born in Hull in 1811. Died at Chiswick in 1878. Self-taught artist, later somewhat under the influence of Turner. Worked first in Nottingham in the lace trade, then he went to Liverpool and in 1849 to London. Landscape painter.

885 LANDSCAPE. Mountain landscape with a valley on the left and a road on the right leading towards the background. Trees and shrubs near a wall on the right. A shepherd with a flock of sheep goes down the road into the distance. A couple of cottages, with smoking chimneys, in the valley on the left. High mountains cut off the horizon. Warm afternoon light. W. R.

Canvas. H. $19\frac{7}{8}$ in. W. 29 in.

JAMES HOLLAND

Born at Burslem in 1800. Painted flowers on pottery in his boyhood. Moved to London in 1819, first exhibiting flower pieces at the R. A. in 1824. After a visit to Paris in 1831, he devoted himself to landscape painting. Visited Italy, France, Portugal, and Holland. Was also a watercolour painter. Died in London in 1870.

886 VENETIAN SCENE. A canal in the foreground with sailboats on the left and a gondola on the right. A second canal with a bridge in the foreground branches off into the distance, the sun shining down on the houses along its banks, while those in the foreground and the bridge in the centre lie in the shadow. A renaissance belfry and the silver dome of a church in the centre background. Silvery, blue sky with reddish-grey clouds. Some red costumed figures on the bridge stand out sharply against the prevailing tones of golden brown. W. R.
Signed in the right foreground: James Holland, 1848.

Panel. H. $19\frac{3}{8}$ in. W. $19\frac{3}{8}$ in.

887 VIEW OF A DUTCH TOWN. A canal with several boats in the foreground. Numerous figures in the boats and on the opposite shore, mostly dressed in red. A tall brick house with a flight of steps leading to it on the right. Masts from a farther canal, and a couple of high gabled houses and a square church tower on the left. Blue sky. An admirable example. W. R.

Papier mâché. H. $13\frac{5}{8}$ in. W. $10\frac{5}{8}$ in.

MODERN PAINTINGS

ARTIST'S NAMES ARRANGED ALPHABETICALLY
IRRESPECTIVE OF NATIONALITY

IVAN KONSTANTINOVITSCH AIVASOVSKY
1817–1900

888 ROCKY SEA-SHORE. Cliffs of dark slaty coloured rock, whose tops are veiled in mist, slope down precipitously from the left, in three masses that push their sharp extremities into the sea. To the right a two masted schooner, with a boat trailing from it, lies at anchor; while, close in on the left, a sailboat is nearing the breakers. These stretch in a diagonal line across the picture, and the water, after they break, slides up the sand in white snake-like coils. In the gloom which spreads over the shore two figures appear on the left. The sky is choked with flocks of greyish cloud.

Signed and dated at the right: "Aivasovsky, 1876."

H. 20½ in. W. 28¼ in.

WILLIAM H. BARTLETT
BORN IN 1858

889 STREAM WITH BOAT. Between yellow osiers that show on each side of the foreground, a stream flows back diagonally to the left, where it is overhung by a willow, growing on the right bank. The latter is bordered by a silvery grey pasture that slopes gently up to a line of trees, fledged with pale yellow foliage. Behind these appears a large stone house with dark gables. The sky is filled with rainy looking grey and white clouds, which are reflected in the waters of the stream, where a man is seen, leaning out of a bluish boat.

Signed and dated at the left: "W. H. Bartlett, '84."

H. 12 in. W. 17¾ in.

ANTOINE LOUIS BARYE
1795–1875

890 ROCKY LANDSCAPES AND DOES. Two does are picking their way along a sandy trail that winds down from the right, amid patches of brown heather, slate coloured boulders, and a scattering of green and yellow vegetation. It is a wild scene, the confusion of which increases towards the top, which terminates in a barrier of rocks. Here five spare oaks grow out of a fissure, the one on the extreme right being distinguished by its dead branch ends. The sky is a cold bluish cream, ascending to a livid grey. Signed at the right: "Barye."

H. 8½ in. W. 11¾ in.

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JULES BASTIEN-LEPAGE
1848–1884

891 THAMES — BLACKFRIARS BRIDGE. The foreground of water is interrupted by two rude wharves, formed of diagonal planking; which jut out from the right side. In front of the nearer one are moored a light blue boat and a brownish yellow one, while, bottom-up on the planking lies another, bluish grey. Beyond it a naked boy seems about to dive into the water. On the farther staging stands a man in black, behind whom appears the black mass of a barge, moored alongside. The distant wall of the embankment, showing white, stretches across the rear, terminating on the left in the trees of The Temple Gardens, off which lies a Thames passenger steamer. Over on the right appear the dome of St. Paul's, and a glimpse of Blackfriars Bridge.

Signed and dated at the left. "Bastien-Lepage, Londres, Juillet, '81."

H. 19¾ in. W. 26¾ in.

892 THAMES — LONDON. A greyish drab wharf cuts across the left corner of the foreground. Four boats are moored alongside, of one of which is visible only the bow, attached to the wharf by a hawser. Back of them is a straggling mass of moored craft (one conspicuous for a crimson cushion) which ends with a black-funneled steamer. This lies off a warehouse or factory, distinguished by a tall chimney that rises starkly against

a sky of old ivory tone, tinged with rose. Out in the centre of the stream is another confused mass of shipping, terminating near the front in a thicket of masts of Norwegian timber-boats. Behind them, the water, which in the foreground is a clouded cream has grown to a smoky grey, merging with the opposite bank, where misty suggestions of buildings appear, extending to a faint large mass in the centre of the horizon. The colours of the shipping are variously drab, brown, and black.
Signed and dated at the left: "J. Bastien-Lepage, Londres, 1882."

H. 21¾ in. W. 29¾ in.

893 GOOSE GIRL. The glimpse of village roadway is backed by a drab cottage with a low pitched roof and yellow painted borders to the door and windows. Adjoining it, on the left, is a hedge in shadow, beyond which appear a high wall and barn, the latter extending behind the cottage. Driving two ducks before her, a girl is crossing the road to a patch of green, in which ten more ducks are disporting themselves. She wears a pink kerchief fastened around her neck, and a grey jacket over a dark slate coloured skirt. To the right of the group is a tall building, against the corner of which leans a pole, beside a heap of stable litter.
Signed at the left: "Bastien-Lepage."

H. 16 in. W. 23 in.

894 DAMVILLERS — EVENING. Night is settling down on the artist's native village, Damvillers. The sky, grey but still luminous, is silted over with red-violet vapour, especially toward the left, where a gathering of white clouds appears. The waning moon shows misty. A row of cottages, with dark brown roofs, stretches across the scene. The monotony of their plastered walls is relieved by greyish-blue shutters and a pinkish door, while a bright yellow and red light flares from one of the windows. It shows a little to the right of a girl whose figure appears in the foreground of the street. She is plodding homeward, but turns her head for a moment to bid goodnight to a youth, who, looking back to her over his shoulder, is walking towards the left front, where a puddle shows a white reflection. Back of it, farther along the street, stands a horseless wagon, loaded with hay.
Signed and dated at the right: "J. Bastien-Lepage, Damvillers, 1882."

H. 25½ in. W. 31 in.

PAUL ALBERT BESNARD

BORN IN 1849

895 HEAD OF A WOMAN. A woman's head and shoulder are seen in profile, facing to the left. The head, slightly leaning back, has dark brown hair, drawn down over the forehead and gathered, low upon the neck, in a loose bunch, above which appears a little tuft, like the curling feather of a drake. The flesh is warm in colouring, and under the chin show four fingers of the left hand, emerging from the greenish-grey shawl that covers the shoulder. The beautifully modeled profile is seen against a rose and creamy sky, below which are suggestions of water, reflecting their hues, and a strip of marshy grass.

Signed and dated at the left: "Alb. Besnard, 1892."

Panel. H. 23½ in. W. 19 in.

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RENÉ BILLOTTE

BORN IN 1846

896 SCENE ON THE RHINE. A ruined castle stands up prominently against the sky, high up in the composition, to the right of the centre. It is situated on the yellow-green foothill of a mountain that descends on the opposite side of the water, which occupies the foreground. Along the farther bank extend the white, red roofed houses of a little town, surmounted by a spire that, beginning in a bulbous form, rises gradually to a tapering point. On the right of the water projects the end of an island, covered with a clump of grey olive-green trees; while in the left corner, where the shore sweeps round to the front, the black head and light blue blouse of a man appear above the pale green bushes.

Signed at the left: "René Billotte."

H. 23 in. W. 28¼ in.

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GREGOR VON BOCHMAN

BORN IN 1850

897 LANDSCAPE WITH MOWERS. A diagonal line of mowers stretches from the right of the composition across the meadow. Some are swinging their scythes; others sharpening theirs; while near to the

end of the row a man sits, resting. On the left of this group a child is coming forward, holding a pitcher in one hand and in the other the hand of a little fair-haired tot, in a mauve dress, who is stopping to pick a flower. A black and white dog stands in front watching them. Over on the right in the middle distance a load of hay, with a man on the top, is being drawn by four horses, while on the opposite side of the picture there is a grove of warm olive-green trees, massed against the grey-blue sky.
Signed at the right: "G. v. Bochman."

H. 9¾ in. W. 16 in.

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ARNOLD BÖCKLIN
1827–1901

898 SAPPHO. The poetess is reclining on the brink of a rocky ledge, fronting the deep blue of the sky; with a vista below her of which we are conscious, though we cannot see it, for the whole front of the scene is occupied with moss-grown rocks, rising to where she sits. They are interrupted on the right by a group of magnificent trunks, backed with a luxuriant growth of large leaves, seen against a depth of dull grey foliage. Only in the upper left where the figure lies, is there any break. Sappho has her back to us; her fair-haired head resting on the right arm; a gold harp held in her left hand; a white drapery, girded at the waist and swathed round her legs. These are in shadow, and a dark mass of leafage is disposed behind her figure, but above her head, high in the sky, floats a large white cloud.

H. 28½ in. W. 37 in.

899 NYMPH AND SATYR. Lying diagonally across the foreground with her feet to the left, a nymph is asleep, her head resting on her left hand. The other hand is laid upon the blue gauzy drapery that partially veils the lower part of the figure. By the curving of the right hip this part is turned to the front, whereas the torso, which is nude and of a delicate whiteness, rests on the back. The form is relieved against a rocky bank, from behind which appears a part of the nude figure of a satyr. He is looking away over a deep blue stretch of water, as he plays a pipe. He sits in the shadow of a mass of large-leaved foliage, which forms an arch across the pale blue of a sky

that overhead is a goose-grey. Close to the satyr's right shoulder is a spot of brilliant geranium red; and two geranium petals lie on the nymph's white flesh, while three little pink blossoms grow near her left elbow, and a nosegay of pink and white flowers lies on the ground, as if it had fallen from her right hand.

Signed at the right: "A. B."

H. 40½ in. W. 59½ in.

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FRANCOIS BONVIN
1817–1887

900 THE ENGRAVER. A paper screen hangs at an angle from a window high up on the left, and through it the light filters on to the brown hair and scarlet coat of a man, who with a shade over his eyes sits at a table, engraving. Behind his mahogany armchair a print rests on an easel and above it on the wall hangs a drawing in a black frame. A door, back on the right, opens into a little brightly lighted pantry where a cup and a brass tea kettle are standing on an oak dresser. From this room a woman, in a grey dress and long white apron, with blue ribbons at her neck and in her hair, has just entered, carrying on a soup-plate a white bowl with a spoon in it.

Signed and dated at the right: "F. Bonvin, 1892."

H. 20 in. W. 14¼ in.

901 WOMAN IRONING. The ironing board extends horizontally across the picture, and the woman is standing on the rear side of it, so that her back is towards the front. But, as with her left arm extended she holds the shirt, the arm of which hangs down in front of the table, the action of her other arm brings her face into profile. She is dressed in a white calico bodice with short sleeves, and a brownish-red, heavy skirt. On the table to her right is a white bowl on a black stand. Some articles of clothing hang on the wall to the left.

Signed and dated at the top, right: "F. Bonvin, 1858"

H. 20 in. W. 14¼ in.

EUGÈNE LOUIS BOUDIN
1824–1898

902 TROUVILLE. A triangle of sand occupies the left of the foreground, where a single masted black boat is drawn up, while three others appear farther back, one greenish blue, near which stands a man in a white shirt. The rest of the foreground shows the water of the harbour, which extends back and towards the left to a horizontal shore-line. Here is a row of handsome edifices, of various heights, with white walls and slate mansard roofs, terminated on the left by a large cream-coloured, grey-roofed building, in front of which hangs a drab sail. Midway across the harbour, is moored a fishing smack, whose bow, blue under a broad black band, decorated with a narrow red one, lies full to the front. A man in a boat is paddling towards it from the left.
Signed and dated at the left: "Trouville, E. Boudin, '73."

H. 12¼ in. W. 21¾ in.

903 ROCKY COAST AND SEA. Conspicuous in the middle distance is a horizontal spit of coast that projects from the shore on the left. It rises in height towards its centre, where appears a coastguard station, and then gradually descends to the water. While the summit is covered with yellow grass, its sides show broken rocks that catch the light. The shore from this point curves round to the front and crosses the foreground in a scattered mass of boulders, ending on the right in two tall table-rocks, one of them jagged on the top and both crowned with yellow vegetation. In the cove, thus formed, the water is deep blue; its expanse being interrupted by a row of three small rocks.
Signed at the left: "Boudin."

H. 25 in. W. 26 in.

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EDWARD BRANDON
1831–1897

904 SCENE IN A SYNAGOGUE. Mounting up at the back of the scene is a lofty tabernacle, inscribed with the name of Jehovah above a red lambrequin, beneath which hang curtains of peacock blue. On the

dais and steps below this, enclosed by a rail, is a group of elders, headed by a rabbi who holds the double roll of the Scriptures. He wears a black shovel hat and a black cassock, while over his left arm hangs a stole of white and black stripes ending at the bottom in rose coloured embroidery. The Scriptures are enclosed in a green embroidered case, from which project the silver ends of the rollers, designed like a bell tower of three stories, each smaller than the preceding one. Two similar devices are held by a boy in a white tunic who stands facing the rabbi. The spaces, outside the rails on each side, are thronged with men and boys; conspicuous on the right, being a man in black-court-suit, seen in profile, as he reads from a small book. Above the edge of a gallery on the left appear the heads of women.
Signed and dated at the left: "Ed. Brandon, 1869–1870."

H. 60 in. W. 33¼ in.

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JACQUES RAYMOND BRASCASSAT
1805-1867

905 HEAD OF A COW. The head and neck of a short-horn cow, are shown three quarters to the front, facing left. Her poll is tan coloured; there is a white star on the forehead; the cheeks are black, and the muzzle is a tawny dun. The ear and neck are of the same colour, but in shadow. The strongly modeled horns are tipped with dull blue that catches a little light. The background, drab at the top, is shaded below to golden brown and black.
Signed near the right: "J. Brascassat."

H. 16¼ in. W. 21 in.

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JULES ADOLPHE BRÉTON
1827-1906

906 LA SAINT JEAN. On Saint Jean's Night the peasants in various parts of Europe burn bonfires. As Sudermann makes one of his characters in "The Fires of St. John" say: it is a relic of pagan times, when once a year the pagan desires flare up again. Around a fire in the foreground, seven young girls, bare from the knees downward, are dancing wildly with linked hands. From behind the left of the circle appears a boy, running with a flare to kindle another fire; and in the distance on this side are figures waving

rosy flares against the grey blue sky. Over on the right, in the middle distance, some white-capped women sit under a tree, watching another group of dancers and flare-carriers, who are careening about a large blaze. The sky is heavy with heat and smoke, through which two stars are seen, while a bat is wheeling around.
Signed at the left: "Jules Bréton."

H. 13 in. W. 24½ in.

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FREDERICK BROWN

BORN IN 1851

907 GIRL WITH PITCHER. Coming down the steps that lead from a cottage door is a young girl, who rests her right hand on the sill of the window, where a red pot of flowering geranium stands. Her figure is near the right of the composition, facing the left; the door with a dipper hanging alongside of it appearing above her head. She wears a bluish white jacket and an apron tucked up over a dark blue skirt and carries a pitcher in her left hand. From the left projects a spray of vine that clings to the stone wall.
Signed at the left: "F. Brown."

H. 25 in. W. 13 in.

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ARTHUR CALAME

1843–1864

908 OAK TREES. Conspicuous in the centre of the composition is a handsome mass of foliage, formed by the union of two giant oaks, the trunk of one of which reflects the light. Farther back, on the right, is another, whose huge bole is cleft with a wedge-shaped fissure. In the middle distance, what seems to be the outskirts of a wood crosses the scene, and beyond it, on the extreme right, appears a distant glimpse of violet hills. Above the horizon float white balloons of cloud, which, higher up, gradually melt into loose masses of darkish grey vapour, through which the blue is seen.
Signed at the left: "A Calame."

H. 13¾ in. W. 11¾ in.

ADOLPHE FELIX CALS
1810–1880

909 LANDSCAPE WITH FIGURES. The trunk of an apple tree leans across from the right; and under it two peasants are sitting at a table, drinking. Near them on the grass are two hens. Balancing this, on the left, is another apple-trunk, supported by a diagonal prop, near which three children and a woman, carrying a baby, are approaching the front. The orchard extends back to a distant view of water, with a sailboat on it. The warm sky is filled with the late glow of a summer afternoon.
Signed at the right: "Cals."
H. 13½ in. W. 24 in.

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EUGÈNE CARRIÈRE
1849–1908

910 MOTHER AND CHILD, SLEEPING. The composition is one of heads and hands, only a small position of the bodies being shown. The mother's fair-haired head leans back on to her neck and slightly towards her right shoulder. The eyes are closed, and the warm pale features are wrapt in inexpressible repose. Below her chin nestles the child's left hand, its plump arm reposing on her bosom. Cushioned against the mother's cheek lies the face of the sleeping child, enveloped in transparent shadow except for a soft glint of light on the left cheek. The fingers of the mother's left hand are folded over the child's head, while her other hand is tenderly laid against its body. The shoulder of the child's white linen garment reflects a spot of bright light, which tends to throw into reserve all the other values of light in the picture.
Signed at top on left: "Eug. Carrière."
H. 23½ in. W. 19 in.

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JEAN CHARLES CAZIN
1841–1901

911 SNOW SCENE AND NIGHT. Leading up between sand dunes is a road, the deep ruts of which show brown against the snow. The latter lies like a pall over the scene, interrupted only by tussocks of grey dead grass and by a triangular mass of wind-bent evergreen that surmounts the dune on the right. Opposite to it on the left is a large building that looms

like a phantom against the solemn immensity of a dull violet sky, pricked here and there with sharply shining stars.
Signed at the right: "J. C. Cazin."

H. 23 in. W. 28 in.

912 SEA COAST — INLAND. A horse-shoe of water lies on the right of the foreground, dappled with soft grey, rose, and white; while, to the left is a peep of blue sea and distant cliffs. Beyond the pool stretch undulating masses of ground, clothed with vegetation, whose dark olive greens are silvered over in the light. Far off on the left is the vague form of a large building. The sky above the horizon is thick and heavy with warm drab-grey clouds, that present an almost solid mass, except upon the left where they are broken up by a burst of cream and orange light.
Signed at the left: "J. C. Cazin."

H. 25 in. W. 31¾ in.

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AUGUSTIN FLEURY CHENU
1835–1875

913 SNOWY LANDSCAPE. Level fields, intersected by walls and hedges and covered with snow, extend on each side of a central roadway that leads back to a small town. Isolated in the fields on the left is a single cottage. Where the road enters between the house, a woman is standing before a cottage on the left, a solitary figure in dark clothes and white cap. The vista of street terminates near a group of buildings above which appears the faint silhouette of a church tower. The houses here extend in a horizontal direction to the left, where another tower emerges, surmounted by a cupola. High up, on the right of the misty leaden sky, glimmers the blurred red disc of the sun.
Signed at the right: "Fleury Chenu."

H. 23 in. W. 31¾ in.

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ANTOINE CHINTREUIL
1814–1873

914 VILLAGE ROAD AND TWO FIGURES. On a central spot of yellow-green grass is seated a woman in a reddish plum-colored dress with a crimson kerchief about her head. She rests her cheek on her hand, as she looks up to talk with a man in white sleeves, red waistcoat, and

dull blue trousers, who stands leaning upon a scythe. Near him the roadway which crosses the foreground bends round and leads up to some farm buildings on the right. The walls appear above a hedge of greenery and the brownish red roofs are interrupted by three small trees, two of which extend against the sky. This mass is balanced on the left of the scene by a bank of trees. The sky is filled with scudding clouds, of greyish white that leave a few spots of deep blue.
Signed at the right: "Chintreuil."

H. 10¼ in. W. 15½ in.

915 VILLAGE ROAD — TWILIGHT. Facing us is the straight perspective of a water-course, almost dried up. Immediately in front lies a triangle of water, where the shady forms of four ducks can be discovered. But the faint light touches a part of this pool; reappears in a smaller one farther back, and again in a still farther thread of water that loses itself in the olive green vegetation. Along the right of this waterway runs the shadowed wall of a long barn, thatched with straw, above the gabled end of which appears a dark poplar that soars into a greenish blue sky, hung with grey veils of vapour. Lower down there are a few floating wisps of violet cloud, while towards the horizon the sky grows to a rosy cream. Parallel with the waterway, on the left, is the village road, bounded by a dark pile of barnlike buildings.
Signed at the right: "Chintreuil."

H. 18½ in. W. 14 in.

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JEAN BAPTISTE CAMILLE COROT
1796–1875

916 A HILL VILLAGE. A mass of tawny yellow boulders, rising in tiers, and a low bunchy willow occupy the left of the foreground. They are backed by a steep slope of green grass, bordered at the bottom by a road that ascends from the right. On it a man in white shirt, dark trousers and a straw hat is following two cows. A little beyond them the road branches into two directions the right hand one leading past a small tree to a slate-roofed barn. Overhead is a milky grey sky with clouds of creamy white.
Signed at the left: "Corot."

H. 16½ in. W. 22¾ in.

917 EARLY LANDSCAPE. This very early example of the artist shows on the left of the composition a pale yellowish-olive expanse of smooth grass, stretching back to a clump of trees, behind which poplars spire up against the grey-blue vapoury sky. The trees extend three quarters of the distance to the right, where a road makes a turn and leads back to a gateway with two domed lodges. Beyond these is a peep of yellow wheat-field and of a château among trees. In the right-hand corner of the foreground a dun cow lies, facing us, while to the left of her and facing left a red one with white muzzle stands, grazing.
Signed and dated at the left: "Corot, 1825."

H. 15½ in. W. 12¼ in.

918 LANDSCAPE WITH COWS AND WOMAN. Juicy olive green grass extends across the foreground in shadow. On the left a white and a black cow are standing beside a red one that is lying down, and farther off on the right is the figure of a woman, in a pinkish lavender gown and white cap. The shadowed meadow ends in a screen of poplars and birch, beyond which is a stretch of sunny grass, followed by one of a darker green, with white cottages and drab roofs showing among trees to the right. The sky, a grey blue, streaked diagonally with fleecy white clouds, shows glimpses of brighter blue at the top.
Signed at the left: "Corot."

H. 7⅝ in. W. 14½ in.

919 ROCKY LANDSCAPE WITH CASTLE. The rocky ledge that crosses the foreground between over-arching trees, is interrupted in the centre by an opening, in which appears a man driving a donkey. They are about to descend into a wooded ravine, on the opposite side of which, emerging from the trees, stands a rocky eminence, crowned with an irregular pile of castellated buildings. Its central portion is a square tower, dark with shadow against a white structure that catches the light. The sky is light blue, horizontally barred with greyish white clouds.

H. 8¾ in. W. 12 in. Oval.

920 THE BARBER'S SHOP. A flight of steps leads immediately up from the front to a building, over the ground floor of which appears the sign, "Coiffeur." The windows and door of this floor are framed with black, and against the light buff of the upper masonry three open win-

dows form a vertical row of black rectangles. The second story window is set within a Gothic pointed arch, and other features of similar style appear in the buildings on the right, also the shadow of an arch or gable, cast by some detail, not visible, of the building opposite. The suggestion is that the whole architectural setting once formed a part of some monastic institution. A figure in a dark brown monkish habit, and white hat is walking up the steps.
Signed at the left: "Corot."

H. 15 in. W. 12½ in.

921 LANDSCAPE WITH RECEDING STREAM. Straight back from the foreground extends a stream, bordered on the right by a path. The vista of water is darkened throughout its entire length by a dense mass of foliage on the left bank, against which are defined the slim twisted stems of trees that arch their boughs across the stream. Only at the end of the vista does a patch of light appear, suggesting the extremity of a tunnel. Two ducks are swimming in the foreground; and to the right of them, on the bank, stands a woman with a basket under her arm, offering some flowers to a little child. A little farther back two women, one in pink, are walking away. They are in the shadow of four trees, whose smooth, slender stems reach to the top of the picture. About half way up, are seen between the stems a few red roofs and a distant hill. Above this horizon the sky is a creamy white, growing greyer as it ascends.
Signed at the right: "Corot."

H. 32 in. W. 24¾ in.

922 HILLY LANDSCAPE. From the foreground a hillside slopes gradually up, its buff soil carpeted in places with greenish grey, olive green, and pale yellow grass. Half way up is a rectangular enclosure of low walls, somewhat out of repair. At an entrance to it on the right two women are seated in conversation, while a third with a red water-jar, poised on her head, is coming away from them. On the left, nearer to the front, a girl kneels, talking to another one who leans back on the grass. She is dressed in a blue dress with white sleeves, and a creamy coloured apron, and, like all the other figures, wears a white cap. In the distance, on this side of the scene, where a dark cypress shows against grey sky, a woman has just appeared over the top of the hill, carrying a basket on her head. A reach of billowy white clouds extends over the horizon, while the zenith is filled with pale grey haze.
Signed at the right: "Corot."

H. 12½ in. W. 21½ in.

923 VIEW OF A VILLAGE. In the middle distance, against a lavender grey sky, filled with violet vapour and some tufts of creamy white cloud, a villa with a turret is silhouetted. It stands on the brink of a hill that, on the right, dips to a horizon of far off blue hills, but, towards the left, slopes up with other buildings, including a spire, crowning its summit. Thence, dotted here and there with cows, it slopes gently down to a sheet of water, in the foreground, that reflects the clouds. Here, on the left, a dun cow is feeding close to the reedy bank, beside which a punt is moored. The opposite corner is in the shadow of a mass of olive brown foliage, where beneath some winding birch stems stands a woman in white cap and dull red skirt, beside another, whose costume, as she sits, shows some touches of vermilion.
Signed at the right: "Corot."

H. 9¼ in. W. 16¾ in.

924 ITALIAN LANDSCAPE. On a bank at the right of the foreground stands a huge willow trunk, from which the light branches fan out and fill the upper part of the picture. An opening in the greenery, to the right, frames a figure that is silhouetted against the evening sky. Under the shadow of the willow on the left of the foreground, with her back to a birch stem, sits a woman. She is looking out over a stretch of water, in which the hues of the sky are reflected. It is fringed on the left by a row of small willows, growing at the base of an elevation that recedes in a half-circle, having on its extremity an Italian villa. Immediately above it the sky is creamy, tinged with carmine and orange; but higher up it cools to a grey blue.
Signed at the right: "Corot."

H. 17¼ in. W. 13¼ in.

925 CITY AND MOUNTAIN ACROSS WATER. From behind a pale buff wall on the right of the composition a sycamore spreads its branches over the water that fills the foreground and extends back to a horizontal shore-line. Here a row of cream-coloured buildings is faintly reflected in the water, and behind them rise the grey roofs and towers and creamy walls of a city that extends along the shore to the left. Back of it lies a range of dove-grey hills. On the left of the water in front a dark boat, with red on its bow, swings from a rope attached to the wall.
Signed at the right: "Corot."

H. 9½ in. W. 13¼ in.

926 HILLY SEA-COAST. Forming a large triangle on the left of the composition, a cliff descends with undulations, to the sea that occupies the right. It is clothed with short olive green grass, tinged occasionally with red and dark in the hollows; while, left of the centre some two-thirds of the distance up, there is a conspicuous white spot. On the top of the cliff appears a red lighthouse. The sea is of a whitish hue, barred with violet and pale rosy orange streaks. A little above the horizon a layer of soft clouds stretches across the sky, which is a greyish blue, overhung with curtains of filmy vapour.

Stamped at the left: "Vente Corot."

H. $9\frac{3}{4}$ in. W. $13\frac{7}{8}$ in.

927 CHURCH AND POOL. The water that fills the foreground reflects on its still surface the various colours of a group of buildings that rise tier by tier at the back of the pool. First are the pink and white walls of little outhouses that overhang the water; above them a row of drab houses with brown and dull red roofs; and surmounting these a church. Facing us is the apse, with flying buttresses and a high-pitched roof, the latter showing against a lateral roof, while to the left rises the bell-tower with two tiers of lancet windows, and a low spire at top. It soars into a sky that is piled with white clouds over grey blue.

Signed at the left: "Corot."

H. 13 in. W. $9\frac{1}{2}$ in.

928 WOODED PATH AND THREE FIGURES. Spotting a country road that leads back, until it disappears in a hollow of dark greenery, are three figures; a man and a woman standing in the foreground, who turn to watch a woman approaching with a basket. The road on the left is flanked with a profuse wall of foliage, against which the slender stems of four young trees show plainly; while in the foreground, on the right, is a small knot of yellow grass, crowned with a close group of five trees, which extend a few branches, sprinkled with leaves, across the roadway, but otherwise are bare, until at the top they spread into masses of foliage. To the right of these trees is a vista of water, terminated by a bank, on which are pink and white houses.

Signed at the right: "Corot."

H. 23 in. W. $31\frac{1}{2}$ in.

929 COURTYARD WITH WOMAN AT DOOR. In the centre of the middle distance, a woman, with her hand on the open glass-door, pauses, as she is about to enter a red-tiled shed, and turns, perhaps to speak to a figure that crouches on the right of the foreground, where her pink cap makes a spot in the shadow thrown by a thicket of young trees. Over the top of the shed appears a mass of yellowish olive foliage and a chimney at the gable end of a roof. On the left of the woman's figure a small tree stands in the yard, the stem forming a wriggling line against the door post. On the left of the shed runs up the edge of a tall building in shadow, with a sturdy vine clinging to its drab wall.
Signed at the right: "Corot."

H. 21 in. W. 19¼ in.

930 WOMAN AND CHILD ON THE SEA SHORE. A woman, whose black hair is plaited and confined with a red band, kneels on one knee across the picture, leaning forward to support a little child who is seated on the ground to the left. The latter is seen full-face in a white cap and drabbish mauve coat; while the woman's costume consists of an amber-brown skirt and a black bodice with short white sleeves. She is kneeling on a white cloth. In the distance on the right is an indication of two figures on the edge of the sand, looking out over the sea, where a white sail appears. In the left distance there is the suggestion of a dark cliff.
Signed at the left: "Corot."

H. 14⅜ in. W. 17⅝ in.

931 SANDY ROAD. A sandy road, interrupted with patches of short grass, leads straight back to a fence and two posts, whence it disappears downhill. Along the left of the foreground runs a stone wall, over the coping of which appears a mass of foliage. On the right, under the shadow of a bank surmounted by pale yellow-green trees, are two figures and a black cow with white face. The bank is continued to the middle distance where, as the road turns to the left in its descent, the dark hedge of greenery closes in the vista. Two cypresses rise above it, showing against a distant line of violet hills. Above them is a streaky sky which grows into billows of white cloud and finishes in an open expanse of cold blue. The brush-work throughout is very precise in handling.
Signed at the right: "Corot."

H. 10½ in. W. 11⅛ in.

932 LANDSCAPE WITH DISTANT VILLAGE AND SPIRE. An old woman, in bunchy brown clothes, a scarlet kerchief over her head, stands on the right of the foreground, with her back to a stretch of grey blue water. On the farther side of it appears a distant village, with a spire that shows just to the right of the woman's head. The bank, clothed with soft yellow greens, crosses the picture to a grove of birches that form a faint mass, behind a bolder mass of foliage on the left of the foreground. Here is an old stout-stemmed birch, ivy-clad, whose branches extend until they mingle with those of a smaller birch that grows on the right, the foliage of the two being sprinkled against the creamy greyness of the sky.
Signed at the left: "Corot."

H. 9¼ in. W. 13½ in.

933 NUDE GIRL. Against a background of vapoury woodland, silvery grey and creamy blue, intersected by a few delicate tree stems, are disposed the pure creamy white tones of the flesh. Directly across the picture, with its head to the left, the figure reclines upon a silvery bluish white drapery, laid upon the ground. The head and torso are raised and turned to the front by the support of the right arm, while the left one lies easily across the waist. This arm casts a delicately transparent shadow over the thigh, as also does the head upon the right shoulder. Otherwise the form is modeled almost entirely in light. The dark brown hair is fastened with a narrow red ribbon.
Signed at the left: "Corot."

H. 21⅛ in. W. 26¼ in.

934 LANDSCAPE WITH TWO FIGURES. A mass of olive green foliage which occupies the right of the foreground, is cut sharply by the stems of two silver birches and less prominently by a third, all of which spire up and display their feathery branches against the sky. To the left of these trees, almost in the centre of the foreground, are two women in white blouses, one of them wearing a crimson cap. They stand beside a bunch of rushes, looking across a quiet stretch of grey water, that extends back to where the wood comes round from the right and crosses the horizon. The foliage is softly silhouetted against the creamy greyness of the sky, in which, higher up, float two white luminous clouds, while at the zenith a single interval of blue interrupts the grey vapour.
Signed at the right: "Corot."

H. 7⅝ in. W. 12¾ in.

935 CAMPAGNE ROMAINE, 1828. High up in the centre of the scene is a pile of buildings with numerous square towers, reflecting the rosy light. It is perched upon a hill whose wooded slopes descend to a lake on the right. Overhanging it and distinguished by a very large chimney, is a villa, built upon a basement of piers and arches. From this point a road ascends to the front, bordered on its right by a luxuriant growth of trees, terminating in the foreground with a graceful white birch. Opposite to it, on the right, a single tree rears its tall trunk and fans its boughs against a sky of pale robin's egg blue, flecked with rosy cream. The blue is greyer towards the horizon, where a streak of mauve pink marks the shore line. High upon the left are distant violet hills.
Signed at the lower left corner: "Corot."

H. 12½ in. W. 18¼ in.

936 NIGHT LANDSCAPE AND LIONESS. On the left of the composition the huge bole of an oak leans towards the frame, while some of its branches extend across the picture. Between the masses of their foliage appear glimpses of grey sky already in shadow, but, lower down, the grey is still luminous and flecked with cream and rosy flashes, that towards the horizon gather into a stretch of billowy clouds, against which appears the sullen mass of distant olive drab hills. Below the oak trunk projects a triangular bank of rocks and vegetation, on the edge of which a lioness stands, fronting the vale, where mists hover over a winding stream.
Signed at the lower left corner: "Corot."

H. 46½ in. W. 38½ in.

937 LAKE OF AVERNO. A still pool of deep green water lies at the bottom of an amphitheatre of dark solemn hills. Some slope gently up, while others rear up like bastions. On a summit towards the right there is the indication of a building, beyond which rises a distant pyramid of hill, with a square structure on its apex. Over on the left is another distant eminence, where from a pile of rocks or buildings a thin vein of rosy mauve smoke ascends into the pale robin's egg blueness of the sky. High up hover a few flutters of rosy creamy cloud.
Signed at the left: "Corot."

H. 11 in. W. 17 in.

938 VILLAGE LANE WITH GATEWAY. Conspicuous on the right of the composition are the two stone piers, surmounted with balls, and the iron gates of an entrance to some estate. Immediately inside of it the roadway crosses a bridge that spans a stream, which appears on the left. Here, beside the corner of a building that catches the light, a sycamore and a willow overshadow a little path which leads down to the water. Beside the roadway, at the head of the path, a woman stands at a tub, washing; while a boy lolls on the grass.
Signed at the left: "Corot."

H. 12¾ in. W. 15 in.

939 LANDSCAPE WITH STREAM AND WILLOWS. A bold reach of solid yellowish olive-green foliage extends back from the left foreground, casting shadows of tones darker than its own on the stream, which borders it. Only on the right of the water is there a patch of whiter hue, where, beyond the reeds and feathered grass, three pollard willows grow upon the bank. They spread their puffy masses of leafage against a grey sky, in which one white cloud floats conspicuously. To the right of the trees lies a meadow, across which appears a white cottage with dark roof and lean-to shed. Trees show faintly in the farthest distance.
Stamped at the left: "Vente Corot."

H. 19¾ in. W. 35 in.

940 DECORATIVE LANDSCAPE WITH FIGURE. A very decorative arrangement occupies the right of the foreground, where a big birch-stem and three smaller ones, radiating from the same spot, and, farther to the right, two twisting stems form a screen of graceful lines. Behind this is a patterning of bright green leaves upon a dark background of vines and undergrowth. The stems are smooth and olive green in hue, except the twisted ones, which catch a warm light that turns them buff. Over on the left is a dark green bank, in the shadow of which appear the white shirt, red belt and pink cap of a man, bending to his work. Beyond this mass lies a stretch of quiet grey water, and in the distance are a ridge of grey hills and the indications of a village, silhouetted against a warm creamy sky that is flecked with rosy lavender clouds.
Signed at the right: "Corot."

H. 23 in. W. 35½ in.

941 COURTYARD. To the right several gray and cream white coloured houses seen from the back the upper part of which is lighted by the sun. In the right foreground a white tree. A white rock to the left and trees behind it. In the foreground a dark pool with reflections from the houses. Behind it a brown wood fence. Light sky with white clouds. Signed in the right foreground. "Corot."

Canvas. H. 17 in. W. 13½ in.

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GUSTAVE COURBET
1819–1877

942 RIVER SCENE AND BATHER. In a meadow that forms the left bank of the river, a man, having laid his "hutte" on the grass with his clothes in it, is approaching the water. The latter at this point is a lovely grey blue, which, farther back, deepens to a blackish green under the shadow of a big oak on the opposite bank. Here a road leads back, beneath a steep wall of rock, through a wood, to the hill which occupies the greater part of the background. Crowned with a ruined castle, and at some distance off with a campanile and other buildings, it slopes down to the river, spotted half way by a group of little structures and fringed at the base with willows that overhang the stream.

Signed at the right: "G. Courbet."

H. 25 in. W. 31½ in.

943 ROCKY SHORE. The horizon line, some two thirds up, extends between a greenish blue sky and a sea of lapis lazuli, uninterrupted, until on the right it slopes up to a greenish blue hill. The latter shows against whitish grey vapour, that grows pinker towards the horizon's centre. From this hill the coast curves forward to a steep cliff with verdure on its summit, and thence, continuing its curve, reaches the front, where it crosses the foreground. Here the warm-coloured sand is strewn with boulders, green with seaweed. Conspicuous among them is a group of three, surmounted by a bush. The water, veined with diagonal lines of lapping surf, gives the suggestion of fresh and breezy weather, possibly following a shower, for grey clouds dapple the deep blue of the upper sky.

Signed at the right: "G. Courbet."

H. 17½ in. W. 23 in.

944 WILLOWS AND BROOK. The bright green foreground is barred with shadows, that creep between the trunks and filter through the massy deep green foliage of a row of willows, which fringe the bank of a brook. This, bright with sunshine, flows from the left of the foreground back towards the centre of the composition, where it disappears and the vista is continued in an avenue. Conspicuous on the right of the picture, a little way back from the pond, stands a cottage whose greenish drab masonry is flecked with patches of light and transparent shadows. A pole leans against the corner of it.
Signed at the right: "G. Courbet."

H. 15½ in. W. 22¾ in.

945 CASTLE OF CHILLON. From the steep, wooded bank on the left juts out the Castle of Chillon, with the well-known masses of its two high-peaked round towers and square tower with pitched roof. A few shrubs grow at the base of its walls, which come sheer down to the water, where, a little distance to the right, appears a boat with two swallow-wing sails. Beyond them, completing the vista of the lake, rise the grey flanks and snowy summit of the Dent du Midi. In the foreground two rude boats lie alongside the shore, in the centre of which is a figure in a white shirt.
Signed at the left: "G. Courbet."

H. 23 in. W. 28¼ in.

946 WOUNDED STAG. A stag has been at bay in the water and, torn by the hounds, has escaped and scrambled to the bank. Here, confronted by an inaccessible rocky wall, overgrown with bushes and vines he has sunk to the ground exhausted. In a last effort to rise he has thrown back his head, which with the tongue hanging out shows against the brilliant lapis lazuli tones of the water. In the latter, nearing the bank, appear the heads of two hounds, neck and neck in pursuit, while two others follow in the distance. Along the bank that they have left behind, beech trees droop their masses of yellow foliage over the water.
Signed at the left: "G. Courbet."

H. 19 in. W. 24 in.

947 SEA COAST. More than half the picture is composed of a fine open sky, which, partially hung with filmy veils of vapour, is slatey blue at the zenith, but grows greener, as it descends, and greyer, when

it reaches the horizon. Here a stretch of sea, deep lapis lazuli in hue, crosses the picture, on the left of which a fishing smack is scudding before the wind. Her white sail, catching the light, balances a bright spot on the opposite side of the composition, where one of three cottages reflects the sun. These are on the summit of a sandy elevation that slopes down to the left. At this point, a little nearer to the front, a man and a woman are laying out a net to dry. Between them and the spectator lies a pool of shallow water that, fringed at intervals with low scrub bushes, spread irregularly towards the right. These foreground details are in shadow.
Signed at the left: "G. Courbet."

H. 37 in. W. $52\frac{7}{8}$ in.

948 MARINE — STORMY WEATHER. Ragged veils of dark rain-clouds are hanging from a vault of murky vapour over a horizon of dull drab grey; and the sea which stretches to a strip of sand in the foreground is streaked with cold light and shadow. As it breaks on the shore, it shows a line of greyish white, beyond which is a dark passage of water where the drab sail of a boat shows on the left. Then again is a lighter strip of greyish sea, pricked with the whiteness of a sail; and in the distance a dark misty stretch, spotted with the vague suggestion of more sails.
Signed and dated at the left: "Gustave Courbet, '66."

H. $16\frac{1}{2}$ in. W. 25 in.

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THOMAS COUTURE
1815–1879

949 LANDSCAPE NEAR SEA. In the centre of the foreground an old, brown leather portmanteau lies open on the sandy ground, a dark brown coat and white shirt hanging out of it, while a brown high hat has rolled a little way to the right. Immediately behind these objects is a knoll, surmounted by a dead tree with many spiky boughs. Beyond this on the left, lies a hollow, formed by the half-circle of the cliffs, which, clothed on the top with olive green vegetation, slope down with pale buff sides to the sandy shore. Here in the distance is visible a strip of violet blue sea. The grey sky, shows a mottle of white clouds behind the tree and becomes darker over the cliffs on the left.
Signed at the left: "T. C."

H. $17\frac{3}{4}$ in. W. $21\frac{1}{2}$ in.

950 THE TROUBADOUR. Clad in a coffee-coloured costume of the fifteenth century, a young troubadour sits in the centre of a group of admiring listeners. One leg, in its silk hose, is languidly extended across the front and his lute rests on his lap, as, with right arm gesticulating, body leaning forward and his bushy black-haired head thrown back, he recites his tale. On his left stands a bald-headed man with grizzled beard, beside a lady in a blue robe over a crimson skirt, who sentimentally leans her head on her hand, so that the face is in profile. Prominent among the listeners on the right are two shepherd boys, one, whose back is partly covered with a goat-skin; the other, seen full face, in a claret-coloured tunic.

H. 68 in. W. 58 in.

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EDUARD CHARLEMONT
1848–1906

951 MOORISH CHIEF. In front of a panelled wall of amber-grey colour, decorated with ornament in low relief, stands a Moorish chief in a glistening white cloak that falls from shoulder to ankle in soft crinkling folds. Over his crimson fez, bound by a blue and gold band, is a burnouse which forms a white frame to the black, bearded face. The cloak is fastened on the chest with a bunch of fringe, and girt at the waist with a gold embroidered belt, in which are stuck two scabbards, richly damascened. One sheathes a sword, but the other sword is held downward in the man's left hand, the brawny black arm showing strongly against the whiteness of the cloak. Similarly the right hand makes a spot of contrast, as it rests above his knee. Down the length of the figure from the waist is a strip of orange red, through which the under robe shows. On the left of this superb form is a vertical band of shadow, and on the right a dark arch, framing a brilliantly lighted interior.

H. 58¼ in. W. 38 in.

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PASCAL ADOLPHE JEAN DAGNAN-BOUVERET
BORN IN 1852

952 A GIPSY SCENE. A hooded cart, with its rear end to the front, stands a little way back in the centre. On the ground, at the left, beside a smoking fire, sits a woman who turns to watch a man, putting a little fair-haired child upon the lean back of a white horse that is feeding on the right. A rosy light catches the child's face, and illumines also the back and

shoulders of the horse and the man's grey felt hat and one shoulder of his brown overcoat. Beyond the horse a willow spreads its soft foliage against the pale blue sky, while on the left of the scene a bit of the road is visible, as well as a distant glimpse of the village in sunshine.
Signed and dated at the left: P. A. J. Dagnan, 1883."

H. 17 in. W. $13\frac{3}{8}$ in.

953 THE ARTIST'S WIFE. Dressed in the gala costume of a Breton woman, the figure, seen almost to the knees, is seated three quarters full, the face, however, turned in profile to the left. The lady is leaning against a tree-trunk, surrounded by a mass of foliage which forms a background to her finely modelled features and the precise arrangement of her brown hair, drawn tightly off the forehead and gathered in a braided coil on the crown. A black velvet collar, embroidered with white silk and shaped like a yoke, rests upon a white stomacher with large puffed sleeves, while black velvet shoulder-straps connect with a tight bodice of the same material. This is decorated on each side with a row of silver filigree rosettes terminating near the collar in a jewelled ornament with pendent chains. The arms below the elbow show through black net mittens, and the hands lie upon the black dress, holding a prayer book with a cross upon its binding.
Signed at the right: "P. A. J. Dagnan B. 1887."

H. 21 in. W. $15\frac{1}{2}$ in.

954 GIRL AT NEEDLEWORK. As she sits facing left, her figure turned three-quarters to the front, The girl's brown hair shows softly against a dull bluish background. It is parted in the centre, drawn down over the temple and gathered in a little knot on the neck. Her eyes match the colour of the hair, and the rosy face bears a pleasant smile. She is dressed in a tightly fitting black gown, with sleeves to the elbows, and a little brooch is fastened at her neck. Her hands are close together, as she sews upon a piece of white material.

Pastel. H. $17\frac{5}{8}$. W. $11\frac{3}{4}$.

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CHARLES FRANCOIS DAUBIGNY
1817–1878

955 HILLY LANDSCAPE (PANCE). The picture represents a hollow among the hills, bounded on each side by grassy slopes. That on the left of the foreground, clothed with olive green, golden red and yellowish

vegetation, and sprinkled with grey boulders, descends in front to a row of three large boulders, on one of which a figure with white cap and sleeves is seated, facing to the right. Farther back the slope merges into the olive green of the hollow at the end of which is the dark mass of a wood, and, to the right of the latter a spot lighted with pale sunshine. At this point the opposite slope commences, rising in rich tones of shadowed browns and greens to a village and spire near the top. The broad expanse of sky is filled with scattered masses of greyish vapour, showing intervals of blue and, in the centre, a cluster of white cloud.

Signed at the right: "Daubigny."

H. 9½ in. W. 18¼ in.

956 OUTSKIRTS OF A VILLAGE. More than half the picture is occupied by the sky, in which are scudding ranks of grey cloud, that towards the horizon merge into a smooth mass. Against this the level ground line cuts like a knife edge. It is the top of a slope that descends to the foreground; and its evenness is interrupted by a lonely building on the right, a solitary windmill near the centre, and a group of roofs towards the left. The sense of bleakness is increased by the thin cold light in which the grass shows pale drab and buff. It is dotted with four black cows and farther to the right by two more and a man. The desolation of the scene is completed in the foreground, where there are ruined foundations, possibly of a church, for a single arched doorway remains standing. Near it a woman in a blue jacket leans upon a wall talking to another who is on the opposite side of it. The latter's white cap makes a shrill note amid the sombre colouring.

Signed at the left: "Daubigny, '68."

H. 18½ in. W. 31¼ in.

957 RIVER AND BRIDGE. From the right a bridge, of which three piers are visible, crosses the river that flows horizontally through the scene. At the extremity of the bridge appears a square gate-house, with white walls and red roof, beside some poplars. Farther to the left, the middle distance shows a glimpse of a white house, then a row of trees, and later a group of three white cottages, one of which has a red roof. Below these, in a nearer plane, extend the steep slopes of the river's bank, whose olive-green grass tones, as well as the reflections of the bridge, mingle with the greyish blue of the water. The sky is bright blue at the zenith, seamed lower

down with layers of white cloud, that settle, over the horizon, to a whitish vapour.
Signed at the right: "Daubigny."

H. 10 in. W. 17 in.

958 RIVER SCENE. CONFLANS. Except for a triangle of land in the left corner, the river stretches clear across the lower part of the composition, in the front of which seven ducks are swimming. The towing path extends along the left bank, past a group of drab and white buildings, distinguished by a tall end-chimney, that are seen against a background of trimmed poplars, and thence to a row of dark uncut poplars, sheltering a white house with red roof that catches the light. Along the bank at this point lie two barges and a tug with red rings on the funnel. Farther back appears a village, climbing towards a spire; and the hill on which it stands, extends across the horizon, dotted with houses, until it disappears behind the extremity of the right bank. The latter at this point shows a group of white buildings and a string of poplars. The water reflects the soft grey tones of the sky, which in its higher levels is flecked with little white clouds, and at the top loosens into patches of blue.
Signed and dated at the left: "Daubigny, 1867."

H. 17½ in. W. 31½ in.

959 A BROOK. The vista of brook, flecked with green patches of water-weed and the grey reflections of the sky, stretches back between its approaching banks. The left one presents a mass of rich foliage, against which appear two irregularly shaped stems of bluish colour that lean across the water. On the right, however, is a stretch of smooth grass, bounded by a row of silvery grey willows, behind which towards the centre of the scene a light poplar spires up against the sky. The latter is a delicate grey with clusters of creamy clouds above.
Signed at the left: "Daubigny."

H. 10¾ in. W. 13½ in.

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HONORÉ DAUMIER
1808–1879

960 MAN BATHING CHILD. In the foreground a man dressed in a pale plum coloured bathing suit, stoops to hold a fat little child that is up to its knees in water. The manœuvre is being watched by a woman

on the right, whose costume of brown skirt, blue jacket and white cap is shadowed by the slope of sand at the foot of which she is sitting. By her side sits a small boy, nude to the waist, whose shoulders are hunched up as he leans back on his hands. Farther back the figure of a man has reached the summit of the slope and is about to disappear behind the dark drab building that fills up the top of the picture. Down at the bottom of the slope, on the left in the middle distance, is the cloaked figure of a woman, seated on a stone. The contours of the figure are brushed in with black, and in some cases reddish-brown lines.
Signed at the right: "H. Daumier."

H. 12½ in. W. 15⅝ in.

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ALEXANDRE DECAMPS
1803–1860

961 THE ORANGE SELLER. The colour scene comprises a harmony of warm dark browns, amber browns, and cream. A woman is seated on a stone, in the left part of the composition; a veil over her head, her hands laid on her knees, the profile of her dark face and the angular lines of her figure showing against a lighted wall. On each side of her feet stands an earthenware water jar with a cup hanging from the spout; while in front are two baskets, piled with oranges, Through the half of an archway on the right appears a pack-mule, followed by the head of another one. The country beyond is hilly, showing one tree against a streaky sky.
Signed above the left: "D. C."

H. 25½ in. W. 19¾ in.

962 WOMAN AND BOY. Beside a little fair-haired boy, dressed in an olive-drab suit who stands on the left in shadow, near a rude gate is a woman, leaning her two hands on a stick. She wears a skirt of the same colour as the boy's suit, and a crimson bodice, cut square over a white chemisette. Her face is in shadow, the head being covered with a white drapery, over which lies another of greenish peacock blue. The latter colour makes a vivid contrast to the white wall behind her, over the top of which appears a dark blue sky with a glimmer of lighter blue. The woman carries a basket on her left arm.
Signed high up on the left: "D. C."

H. 13¼ in. W. 10½ in.

963 BEARDED MAN WITH STAFF. Seated on a stone upon the hill-side, his body in profile facing left, his bald head supported on his right hand, the elbow of which rests on another stone, is a man with a beard reaching to his waist. The left leg is extended in front of him, and on the knee lies his left hand, grasping a long staff. A Spanish cloak falls from his shoulders in voluminous folds, and his hat and wallet appear beside him on the seat.

Signed at the right: "D. C."

Crayon. H. 18 in. W. $14\frac{3}{4}$ in.

964 MOUNTAIN LANDSCAPE WITH FIGURE. The prominent object of this scene of light and shadow is a wedge-like mountain, clothed with golden and mossy green herbage, that juts out from the right and thrusts its rounded end against a bar of white cloud, which cuts diagonally across the blue sky. Adjoining the end of the mountain is a level stretch of greenish grey, which is succeeded towards the front by a slope of dull olive hue shading to brown in the hollow at its base. In the foreground is a reedy pool whose still surface reflects the illumined wall of a rocky bank. Here in shadow stands a man, with his hand to his chin, as if in profound meditation.

H. $19\frac{1}{4}$ in. W. $24\frac{3}{4}$ in.

965 MARINE — STORMY SUNSET. A dark olive-coloured wall of rock rises on the left against a swollen mass of reddish grey cloud. A strip of this continues overhead, until on the right of the sky it grows into a large volume that reaches out in ragged spits amid clusters of creamy cloud. These at first show intervals of blue; but, lower down, melt into a mass of creamy vapour, suffused with red. Vague suggestion of a distant shore appears above the horizon. Here the water shows a stretch of deep blue, which, shoreward, is replaced by a lighter strip, this again changing into a foreground of deep blue, heaving restlessly and ruffled by the wind.

H. 9 in. W. 15 in.

966 ORIENTAL NIGHT SCENE. Thick darkness wraps the scene except for a faint light from the front, which illumines a grey column on the left of the picture, a figure seated beneath it, and two figures, standing at the right. They are Arabs. The first, who appears to be a beggar, has a pointed black beard and wears a red fez and blue cloak over a red tunic. He is

looking up at the two other men. The nearer of them, standing full face, is dressed in a white turban and a mauve cloak, over a white tunic that is bound with a scarlet sash. The man by his side is seen in profile, his shaved head capped with a small fez, and a reddish plum cloak falling from his stooping shoulders.

Signed at the right: "D. C."

H. 23¼ in. W. 19½ in.

967 NIGHT SCENE AND WINDMILL, HOUGEMONT. The moon, at full, hangs in the centre of the sky, the lower part of its disc being interrupted by a layer of silvery bluish cloud. Above and below it float similarly fleecy layers, the sky being framed in at the top and sides with heavy dark clouds. Against this imposing background looms up the dark mass of a windmill, the sails of which, however, are slightly luminous. A little to the right of the moon, it crowns a broken foreground of grassy hummocks, among which a man on horseback is approaching. On the right of the mill is a house among trees, a spot of reddish yellow glow shining from the doorway.

Signed at the left: "Decamps."

H. 12 in. W. 17 in.

968 ORIENTAL LANDSCAPE. The foreground presents a sort of terrace, bounded by a white stone wall, over which one gazes down to an expanse of bright blue water, spotted by two groups of sailboats at anchor and bordered on the opposite side with white, flat-roofed buildings, one surmounted by a dome. This shore slopes back to pale green and mauve hills, beyond which appears another range, deep blue against a whitish sky that overhead grows to robin's egg blue. Prominent in the foreground are the lanky legs and long neck of a camel, ridden by a man in a white burnouse, with a sash of crimson drapery that hangs over the beast's flank. On the ground beside the wall, seen under the camel's head, lounge two men. Over on the right, a picket fence, interrupted by an open gateway of upright and cross-piece, forms an enclosure in which a conical straw-thatched hut appears among trees.

Signed at the right: "Decamps."

H. 16 in. W. 23 in.

EDGARD HILLAIRE GERMAIN DEGAS

BORN IN 1834

969 BALLERINA AND LADY WITH FAN. In the right corner of the foreground appears in shadow the profile of the head and bust of a lady, holding a deep blue and dark red fan before the lower part of her face. She is seated in the front row of the orchestra stalls, seen as she would be by a spectator behind and to the left of her. Above this dark mass, illumined by the glare of the footlights, spreads the old gold and orange-red skirt of a ballerina, who, with ribboned tamborine extended in her right hand, is bowing her acknowledgments to the audience. On each side of her head appears a pair of legs, belonging to a dancer-up-stage, the rest of whose figure is cut off by the top of the picture. Similarly, on the left of the stage, appear the legs of two more dancers who are diving behind a wing.
Signed at the left: "Degas."

Pastel. H. 25¼ in. W. 19¼ in.

970 A CORYPHÉE RESTING. On a sofa, placed against a wall, is resting a coryphée, whose figure, facing to the right, is sketched in and touched lightly here and there with colour. While one leg hangs to the floor and the arm above it is laid on the knee so as to make a long line from the head downward, the other foot is on the sofa, the leg forming a right angle, on the top of which the girl's left elbow rests, while its hand supports her head. Cushions show behind her back.
Signed at the top on the right: "Degas."

Pastel. H. 18 in. W. 23¾ in.

971 SKETCH OF COW. Seen from the rear, facing three quarters to the left, stands a light reddish cow, with white belly, swinging her tail. The outlines of the form are drawn in with brush strokes; and finish at the hocks. Beside her, on the right, a few brush strokes, sketchily indicate another beast.
Signed at the left: "Degas."

On Mill-board. H. 7⅜ in. W. 11¼ in.

FERDINAND VICTOR EUGÈNE DELACROIX
1798–1863

972 EAGLE. As he sweeps towards the right through an olive-bluish murk of space, the eagle, just about to turn in his flight, has swung his neck to the left, so that the head appears in the centre of the composition. The beak is dark blue, the eye cold brown with a crimson flash, while the feathers of the neck are pale grey. The wings, a darker grey underneath with an upper plumage of yellow and brown, extend diagonally, the left one to the top of the picture, the right cut off at the tip by the left lower angle of the frame. The brushwork is sketchy, but extremely resolute.
Signed at the right: "Eug. Delacroix."

H. 13¼ in. W. 16 in.

973 PORTRAIT OF A MAN. The bust is shown three-quarters to the front, clad in a rich reddish plum coloured velvet cloak, with a broad collar of brown fur, under which appear a pale rose cravat and dark waistcoat. The head, nearly full face, is covered with glossy, curling, dark brown hair that is brushed down over the right temple. The brows are black and straight; the eyes heavy lidded; a slight moustache of the same colour as the hair fringes the mouth, and the under lip is crimson and rather prominent. The suggestion of a lighted column closes in the left of the picture, the rest of the background consisting of a deep green-blue night sky with a flare of cream and rose at the horizon, over a dark low-lying landscape.

H. 28 in. W. 24 in.

974 FLOWERS AND FRUIT. In the centre of the superb composition is a large basket, piled high with melons, tomatoes, grapes, and peaches, while upon the table in front lie eggplants and enormous pears. On the ground, at the right, is another basket, in which among large leaves and crimson flowers, marrows and other vegetables appear. On the left grows a clump of crimson peonies, behind which extend a row of hollyhocks in blossom. The background is enclosed with rich greenery, except in the centre where a V-shaped opening shows a space of brilliant blue.

H. 50 in. W. 66 in.

975 PROMETHEUS CHAINED. High up on a rocky ledge, at the left of the composition, the nude form of Prometheus has been flung upon its back by three powerful female figures, that hold, respectively, his

two arms and neck. While one of his legs hangs over the brink of the rock, the other has been drawn up in the intensity of the struggle. The light strikes upon his chest and on his face with its drawn brows. It strikes also the flank of the woman on the left who is nude, while the other two are in shadow and swathed about with flame-like crimson draperies. Down below, on the right, are crimson flashes above the murk of the valley.
Signed at the left: "E. D."

H. 8⅝ in. W. 12 in.

976 STILL-LIFE — DAHLIAS. On an old gold ground stands a dark green glass vase, filled with a superb bunch of flowers among which dahlias predominate. They are of the quilled variety; rose, white, and pink in hue; set off with dark green leaves. Mingled with them, on the right of the composition, are two pendent blossoms of a dull wine colour and a purple pansy.

H. 19½ in. W. 12¾ in.

977 LION DEVOURING AN ARAB. In the gloom of late evening a lion is devouring an Arab whom he had either surprised in his sleep or has found dead. The body lies towards us, the black head resting on the left arm, the dark back exposed where the shirt has been torn away. The beast has laid one paw on the man's head, while with the other he holds up the right arm, as he chews it. The orange-tawny bulk of the creature's body, dark in shadow, spreads against a sky which has a gash of blood-red on the horizon and is a deep and gloomy blue, paling above, however, to a greener hue and growing more luminous.
Signed at the right: "Eug. Delacroix."

H. 20½ in. W. 24¾ in.

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NARCISSE DIAZ DE LA PENA
1807-1876

978 LA DANSE DES ALMÉES. The focus point of the light and colour and interest of the scene is the central figure of a dancer swaying on her bare feet, her brilliant costume consisting of scarlet trousers, pink skirt and white ballet shirt, confined over the breasts by a blue jacket.

Jeweled chains adorn her neck and abdomen. At the right of her a girl kneels on one knee, her arms, clad in scarlet sleeves, arched over her head; back of her, is another girl lifting high a tambourine. The remainder of the composition on the right is filled with the figures of spectators, some sitting, others standing, and all in shadow occasionally relieved by a flash of light. Immediately in the foreground on this side lie two little blue slippers. On the opposite side the composition is balanced by a smaller mass of figures, conspicuous among which is a group of women seated back of a personage who occupies a dais in the rear. With a comical cap on his head, he sits cross legged, in shadow except for a light on the knees, while an attendant holds above him a white puff-shaded fan. Bunches of olive green foliage, showing intervals of blue, close in the scene.
Signed and dated at the right: "N. Diaz, '64."

H. 17 in. W. 25½ in.

979 LANDSCAPE WITH LARGE BUILDING. Water, reflecting tones of amber, brown, and gold, occupies the foreground. Here on the left of the centre floats a red skiff in which a man, dressed in a white shirt and scarlet cap, sits with a punt pole across his knees. Behind him, on the opposite bank is a clump of willows, above which, on an eminence, appears among trees a large rectangular flat-roofed building that extends with smaller blocks towards the right. Dull reddish and golden coloured hills close in the back of the scene, the centre of the summit being crowned by a building with a dome that catches the light.
Signed at the right: "D."

H. 12 in. W. 15¼ in.

980 AN OIL SKETCH. An altar, with fire on it, occupies the centre of the composition. On the right of it, a soldier in plumed helmet is attacking a man whom he has forced back, while a woman in white veil and red drapery is rushing in horror from the encounter. On the left of the scene is the prostrate form of a woman, behind which two women are crouching, while another sits with her head raised in anguish.

H. 5⅛ in. W. 6⅞ in.

981 COWS IN THE FOREST. Ten cows are standing in a group in a rocky glen of the forest, overhung with boughs and foliage. They form a bouquet of colour amid the surrounding gloom. Conspicuous in the

centre, of the herd is a white cow, seen in profile, facing the left. She is patched with black on the hip and has a bell around her neck.
Signed at the left: "N. Diaz."

H. 10½ in. W. 14 in.

982 LANDSCAPE — THREATENING STORM. Panel. The cold light from a sky, swollen and ragged with whitish grey clouds, and hung at the top and sides with dark vapour, is reflected on the surface of two small pools, that dot the foreground. The latter, broken up with tussocks of withered grass and brown fern, appears to be a clearing on the edge of the forest; for some distance back towards the left stands a blasted trunk, from which grow two little sprouts of green. Near this tree, in the centre, stoops, as if gathering sticks, a woman in a dark blue dress and white cap. Farther back, on her left, is a clump of three trees, which catch the light on their trunks and pale yellowish green foliage. Across the scene at this point extends what appears to be a rude wall, beyond which spreads the forest.
Signed at the left: "N. Diaz."

H. 7¼ in. W. 9¼ in.

983 FOREST PATH WITH WOMAN. The forest opens back from the foreground, where on each side is a prominent group of four big trunks with silvery bark, whose lusty green foliage, yellow in spots, mingles overhead. From the right a narrow path trails up through the centre of the wood, and midway on it appears a woman in white cap, red shawl, and blue apron. She is standing in a glint of light that strikes across the scene at this point, and some distance back of her the forest opens into a sunlit glade. Here the dense foliage permits a view of the sky, which is deep blue, with a few white clouds showing over a triangular mass of distant purple trees.
Signed at the left: "N. Diaz."

H. 27½ in. W. 22¾ in.

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JULES DUPRÉ
1812–1889

984 LANDSCAPE AND SHEEP. Down a roadway in the centre a flock of sheep, followed by the shepherd, is coming towards the front. It is passing beside a huge oak tree with silvered bark, whose boughs

spread across the sky and nearly to the top of the picture, while the shadows flung by its foliage and the lights that creep through it dapple the backs of the sheep. The latter are approaching a gate on the right that leads into a meadow, where a cottage appears between two elms, whose boughs make an arch over its thatched roof. On the left of the roadway there is a vista of flat landscape crossed, at some distance back, by a golden gleam as of lighted wheat, which is followed by a quiet green strip with a brown bush, reared against the horizon. Overhead is a splendid gathering of large white clouds, showing little intervals of pure deep blue.
Signed at the right: "Jules Dupré."

H. 66½ in. W. 54¾ in.

985 OAK TREE—NIGHT. Standing on the outskirts of the forest, like a sentinel in the loneliness of the night, is a great oak, whose foliage forms a half-circle of rich deep green against the luminous greeny blue of the sky. Its bole, glistening in parts with silver, cuts the distant screen of dark greenery, that curves up on each side of the scene.
The foreground is covered with the golden brown of withered bracken.

H. 25 in. W. 28 in.

986 SEA-SCAPE. A two-masted fishing smack lies, keeled over, on the sand. In the shadow of its black hull a grey horse shows dimly, while a brown horse and a man on his back, are darkly silhouetted against the grey sea. There is a man on board, and some distance to the right a woman, in a red dress, bending beneath a burden, moves away across the sand. A line of slate colour marks the horizon, over which hangs a sky filled with dull leaden vapour, except above the boat, where there is a gathering fluster of white clouds. Their light, as well as a portion of the shadowed hull, is reflected in a grey pool of water in the foreground.
Signed at the left: "Jules Dupré."

H. 28¼ in. W. 35¾ in.

987 COAST SCENE. Bulking large against the sky is the ovoid mass of a fishing smack, seen close by, bow end-on. She is beached and by her side on the sand is a boat,whose top is covered with a white sailcloth, two barrels, a basket, and the lid of the latter with some fish in it. On the right of the foreground a rude wharf projects into the water which stretches

to the horizon, where two sails appear. On the left the middle distance is closed in with cliffs.

Signed at the left: "J. D."

Watercolour. H. 10 in. W. 13½ in.

988 LANDSCAPE WITH WINDMILL. Prominent, on the right of the centre, is an old windmill, olive drab in hue, near which stands a long low-roofed cottage, its white wall catching the light. These are on an eminence that slopes down gently to a little pool in the centre of the foreground. Back of this, in the shadow of a boulder, is a figure. In contrast to the darkened foreground, the middle distance on the left, cut up into patches of separate cultivation, is illumined with a streak of light. Beyond this, however, is again a shadowed part, where two cottages show among trees; this in turn being succeeded by a cool blue distance, shining against a greenish grey-blue horizon. The sky, which occupies three-quarters of the picture, presents three layers of scudding vapour — white clouds over grey, and the latter over darker grey.

Signed at the left: "Jules Dupré."

H. 10½ in. W. 18⅜ in.

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THOMAS EAKINS

BORN IN 1844

989 LANDSCAPE — GLOUCESTER. A rectangular space of yellowish green grass is separated from a smaller space on the right of the foreground, occupied with water, by a roughly built stone wall that extends back to the middle distance. Here another barrier, extending to the right, separates the water in front from a stretch of sea beyond on which appears a sailboat. Near the point of intersection a gang of men, assisted by a horse, are working what appears to be a rudely constructed capstan. The middle distance is closed in on the left by a wall, above which shows the top of a tree.

Signed near the right: "Eakins, '82."

Watercolour. H. 8 in. W. 10¾ in.

HENRI FANTIN-LATOUR
1836–1904

990 DAHLIAS AND CHRYSANTHEMUMS. Against a dark background a bunch of flowers is arranged in a greyish jar. In the centre is the full circle of a rose-coloured dahlia, with quilled petals; to its right, a pinkish lavender blossom of the same flower, seen three quarters full and, on the left, a pale yellow one in shadow. The bouquet is interspersed with small white and lavender flowers, and on its right, shows a bunch of white chrysanthemums, drooping on their stems.
Signed at the right: "Fantin, '62."

H. 16¾ in. W. 21 in.

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MARIANO FORTUNY
1838–1874

991 STATUE DIONYSUS. In a grove of olive trees five nude female forms are floating in the air before a statue of Dionysus. The god is represented seated, nude to the waist, his right hand holding up a baton, the other resting on the drapery which covers the legs. The beard is curled in parallel ringlets, the head crowned with leaves. The figure, grave and benign, is seen against a rococo background of rocks. The group that hovers in front of it suggests the shape of a festoon, the more so that loops of drapery are interwoven with the figures. One of the latter, facing us in the centre, whose form, warmer in tone than the others, is seen against a bright red drapery, holds in one hand a *thyrsus* and in the other a baby with a bunch of grapes. She is crowned with ivy and red flowers. Prominent also is a figure on the left, with pearls round her neck, who holds a greenish blue veil over her head.
Signed and dated at the left: "M. Fortuny, Roma, 1858."

H. 28 in. W. 31¾ in.

992 ARAB CHIEF. Full facing us, against a whitish background, sits an old Arab chief; his bald brown head encircled with coils of crimson piping, his tawny, magnificently modelled torso bare to the waist. His left hand, above which is a heavy gold bracelet, grasps a long pistol that is stuck in his scarlet embroidered belt, in which also are confined a sword,

and a scabbard with two projecting handles; meanwhile his right hand holds another pistol, which lies upon the drapery that covers his knees. This consists of a red, cream, light, and dark blue striped shawl, disposed over one of creamy hue. Large gold rings depend from his ears, and the weapons are sumptuously decorated.
Signed and dated at the left: "Fortuny, '74."

H. 47 in. W. 36¾ in.

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ÉDOUARD FRERE
1819–1886

993 A COURTYARD. One looks through a covered passage-way into a little open court. Across the foreground is an arch of masonry, brown in shadow, while the cement floor has a central strip, formed of three rows of cobble stones, which extend to a transverse strip of similar stones at the entrance to the court. On the left a broom rests against the wall and, on the opposite side, a water pipe descends. Beyond the latter is a one story cottage, which leaves a triangle of white sky where it joins the end house, that extends to the top of the picture. Walking towards its door with tottering steps is an old man whose back is towards us. He wears a blue blouse, confined at the waist by a belt, and carries a basket.
Signed at the left: "Ed. Frère, '77."

H. 12¼ in. W. 15½ in.

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ÉMILE FRIANT
BORN IN 1863

994 Preceded by a lively, sandy dog and followed by a demure cat, a little girl, carrying her bag of books, is starting for school. She has come from a building at the back of the garden, which appears to be a stable with dwelling rooms attached; and the gravel path she is traversing winds to the left in front of a bed in which irises are growing alongside of shrubs and a slender tree. She is dressed in a dark suit of clothes, with the hood of the cape drawn over her head.
Signed at the right: "E. Friant."

H. 7¾ in. W. 7½ in.

EUGÈNE FROMENTIN
1820–1886

995 VENICE VIEW. On the right of the canal which stretches to the front runs a long drab building with a row of nine narrow windows along the upper story and the single opening of a door below. Off the latter a gondola is moored. The wall of this building receives a curious shadow from some structure on the opposite side of the canal. Here a campanile ascends to the top of the picture, adjoining which is a pink building that forms the corner of a cross canal. In the distance an arched bridge appears against a warm grey horizon, over which are whitish clouds surmounted by a delicate blue sky with a few floating shreds of lighted vapour.
Signed at the right; "Eug. F."
H. 10¾ in. W. 13½ in.

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HENRI HARPIGNIES
BORN IN 1819

996 LANDSCAPE WITH DONKEY CART. A village road comes winding down towards the port, and near the foot of the slope a donkey cart is halted, while the driver talks to a man and boy standing in the road. The boy has his hands in his pockets and the man by his side wears a blue blouse and black Breton hat. Back of these on the right of the road is a hedged-in garden, where above the rest of the foliage an oak rears, with splintered limbs. Farther back on the left, where the road turns, appear the gable-end and chimney of a cottage, embowered in trees. The sky is a warm cream, growing above to pale blue, and sprinkled with a few horizontal streaks of white. On the left of the foreground a child in grey jacket and red skirt is watching the group on the road.
Signed and dated at the left: "H. Harpignies, 1874."
H. 10½ in. W. 19¾ in.

997 BANK OF STREAM. A structure of posts and planking occupies the centre of the foreground; possibly a ferry landing stage, for it abuts on a river. Some way back on the right a woman has driven four cows into the water where they stand in a row. In the distance on the left the water extends to a three arch bridge, beyond which appears an emin-

ence crowned with trees and red-roofed houses. The horizon, extending to the right, shows meadows dotted with trees, followed by grey misty hills, lying under an open creamy sky.
Signed at the left: "H. Harpignies, 1887."

H. 25¼ in. W. 38¾ in.

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ALEXANDER HARRISON

BORN IN 1853

998 COAST SCENE. The scene presents a horse-shoe cove, opening towards the left, bordered by shelving sand that on the opposite side of the water is overhung by cliffs, running down to the sea in a point. These are buff coloured, and clothed on their summit with bluish green vegetation, that grows down the sides in streaks. The water of the cove reflects their tints, in tones of green, amber, and yellow; but beyond the extreme point of the cliff it gleams a sapphire blue. Near this spot hovers a white sail. The sky over the horizon is pale primrose, streaked above with blue, while over the cliff floats a canopy of dusky ivory.
Signed at the right: "A. Harrison."

H. 23½ in. W. 37¾ in.

999 MOONLIGHT MARINE. Over a horizon, very high in the composition, a yellow full moon shows above a flock of clouds. Its reflection touches twice the plashing deep blue water, which, as it reaches the triangle of level sandy shore on the right of the foreground, curls up in two lines of bluish white surf.
Signed at the left: "Alex. Harrison."

H. 22½ in. W. 31½ in.

1000 THREE SCHOONERS AT ANCHOR. A projection from the left, of boldly painted rich green meadow forms a curve, that with a bank of some two feet in height encloses a semicircle of sand, strewn with slime-covered stones. Thence the smooth grey water, streaked in places with grey of a lower tone, extends across the foreground and back to a horizon, high up in the composition. It is dotted on the right with a row of grey houses, in front of which, a little nearer to the front, are strung out in a horizontal line three schooners at anchor.
Signed at the left: "Alex. Harrison."

H. 25 in. W. 31¼ in.

1001 HARBOR AND FORT. The whitish blue water, streaked with green and grey, extends back from the front. It is bordered on the right by a battlemented wall, overhung with bluish green foliage, that connects with a round tower in the middle distance. Under its wall a brig lies at anchor beside a creamy white wharf. On the other side of the water, fronting the tower, projects the end of a grey warehouse that stands on a rocky foundation. Above this building the sky shows a streak of sapphire blue, while elsewhere it is scattered over with white clouds.
Signed at the right: "Alex. Harrison."

H. 10 in. W. 13¼ in.

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BIRGE HARRISON

BORN IN 1854

1002 GIRL IN WOOD. Leaning against a tree on the left of the foreground a girl sits facing to the right, while her face is turned toward the front. Her hands are laid upon her lap, playing with a white daisy. Her blonde hair catches on its top a glint of the sunshine that falls in a patch behind her, spreading towards the rear more faintly and sprinkling with its illumination the leaves of some of the trees that extend across the background. She wears a pale buff lavender skirt and a full-sleeved bluish white waist. The foreground and right side of the scene is in shadow, cut by a few tall, slender shoots.

H. 19¼ in. W. 30 in.

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ANTOINE AUGUST ERNEST HEBERT.

BORN IN 1817

1003 NEAPOLITAN GIRLS AT A WELL. A portion of the arch which marks the front of the well is seen at the right. It surmounts a stone parapet on which a girl sits, holding a large copper bowl, the blue drapery over her head being seen against the gloom of the cavity. At her left a child is leaning on the parapet to draw water, her scarlet bodice almost unlaced behind. Near her an older girl, in a blue skirt, hung by blue strips over a white undergarment, turns to speak to a companion, who leans against

the wall on the left; one hand on her hip, the other on a copper bowl that stands on the balustrade. Two other girls are sitting on the ground against the wall.

Signed at the left: "E. H."

H. 13 in. W. 19 in.

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WINSLOW HOMER
1836–1910

1004 WINTER COAST. A steep slope of purplish brown rocks descends from the left, sprinkled with snow and showing a streak of tawny faded grass. Near this a sportsman is standing, with right foot advanced, his weight carried on the other; a gun under his right arm, and a large duck, with black and white neck and brown wings, hanging at his back. He is looking out over the sea, which presents a disturbed mass of greenish blue water, breaking on the rocks and bursting to the left in a mass of dark grey spray. The sky is a dull leaden colour. In the right of the foreground lies a three-pronged branch.

Signed and dated at the left. "Winslow Homer, 1890."

H. 35¼ in. W. 30¾ in.

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GEORGE INNESS
1825–1894

1005 LANDSCAPE WITH YELLOW BUSH. In the foreground of a rich green pasture lies a pool, the left bank of which is overhung by a bright yellow bush; a sprinkling of the same growth appearing also on the right. The water receives the reflection of a patch of light that strikes the stout, smooth, grey trunk of an oak, which stands a little distance back on the right. Near it are two stems forming a V, and farther back other trees that suggest the commencement of a wood. The view is closed by a distant screen of oaks, against the tawny golden foliage of which two dark green firs are conspicuous.

Signed and dated at the left: "G. Inness, 1865."

H. 11¾ in. W. 17¾ in.

1006 LANDSCAPE WITH STREAM. Two oaks and some bushes on the right of the foreground cast their shadows on the surface of a stream, which from this point zigzags back through the yellow sunlit meadows. Towards the middle distance on the left a man in blue trousers and red waistcoat is about to pass between two large oaks, whose foliage is, respectively, yellow and green. They are in advance of a screen of trees, apparently the edge of a wood, that stretches across the distance. Conspicuously spotted against the undergrowth, on the right of the centre, is a bush that glows in the sunshine an orange-brown. Above the farthest trees is a mass of rosy white cumulus clouds, surmounted by a blue sky, overhung with a canopy of grey.
Signed at the left: "G. Inness."

H. 11½ in. W. 15½ in.

1007 VALLEY OF CADORE, ITALY. From hill tops, high on the right, the ground descends with an easy slope that sweeps clear across the composition. On the left of the foreground, the wood which closes in this side of the scene, ends with three cypresses, whence a road appears that mounts the slope diagonally. A man is going along it behind a string of cows. As the road approaches the right, it makes a sharp turn, and follows along the foot of the hills, passing between a single drab-roofed building, and a little village, high up on the slope. Thence it meanders, past a gleam of yellow light that crosses the picture, towards a town, perched on a hill. Conspicuous among its buildings are a white church and a companile, reared against the grey blue sky. On the right of the foreground, a man and a child are walking away from a man who is seated.
Signed and dated at the right: "G. Inness, Roma, 1873."

H. 15½ in. W. 24 in.

1008 LANDSCAPE. On the right of the foreground a road leads back between pastures that are covered with sage green and creamy grass. At the end of it appears a wagon, with two figures mounted on the load of hay. It is just about to descend and disappear into a wooded hollow. Beyond this the ground rises again with a distant view of a ruined castle. On each side of the spot where the wagon shows is an irregular line of trees bounding the pastures; the one on the right being distinguished by a prominent white trunk with broken top and ragged branches.

H. 10¼ in. W. 16¼ in.

JOSEF ISRAELS
1824–1911

1009 MOTHER AND CHILD — LUNCH TIME. Before a table, which stands under a dimly lighted window, a woman sits in an attitude that shows her figure nearly three quarters to the front, while her head is almost in profile, as she reaches out with a fork in her right hand to help herself to food. Her soft brown hair is drawn neatly off the hard, but well-shaped forehead, and her face reveals a strongly modelled nose and a firm, gentle mouth. Beside her is a rosy plump little child, with a mass of soft brownish hair, who is holding a slice of bread in her right hand while with the other she crams a bit into her mouth. The dresses of both involve tones of slaty grey. Against the blackish brown wall, a knob on the back of the woman's chair makes a luminous spot.
Signed at the left: "Josef Israels."

H. 48¾ in. W. 37¼ in.

1010 SEA-SHORE AND CHILDREN. In a shallow pool amid the foreground of sand, a little child, in white cap and dark blue apron, is dragging a floating wooden shoe by a string attached to a stick that serves as a mast. She is moving towards the left, but turns her chubby face three-quarters to the front. Back of her to the right an old woman with a basket on her head and a girl with bare feet are just stepping into the sea, which is sliding up the sand in little curling waves, olive green in their hollow. Farther back the water is grey and amber, merging towards the horizon into a slaty blue. Above it the sky is a creamy grey, gathering above into streaks of olive-grey and rosy cream. The indication of a steamer appears on the horizon to the right of the child's head; and, in the middle distance on the right, are the bow and mast of a fishing boat with a man on board.
Signed at the right: "Josef Israels."

H. 20½ in. W. 31¾ in.

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CHARLES JACQUE
1813–1894

1011 SHEEP LEAVING FARMYARD. On the left of a village road that extends straight back from the front, is the high plastered stone wall of a farmyard. It is in shadow, but through its large open doorway

stream at once the light and a flock of sheep. A dog stands by in shadow, eagerly watching; while on the roadway the shepherd, in blue blouse and straw hat, is marshaling the flock. To the left a black hen, a white one, and a rooster are busy on a patch of grass. In the middle distance, on each side of the road is a clump of trees. A rising whitish vapour fills the lower sky, loosening above into violet grey shreds, floating in the blue.

H. 20¾ in. W. 27½ in.

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JOHANN BARTHOLD JONGKIND
1819–1891

1012 CANAL SCENE. From a boat-shed on the left of the foreground three men are carrying a piece of timber over the landing stage. Above the shed appear a roof and two tall chimneys, while to the right is a group of trees, separated from the water by a picket fence. About the centre of the composition is a square white building with red roof, probably the bridge house; for at this point a bridge, constructed of high timber framework crosses the canal, leading to a row of four drab coloured buildings with red roof. The one nearest to the front has a space of greyish white wall, beside which two girls, a man, a woman, and a child are watching a man as he punts his boat past the spot.
Signed at the left: "Jongkind, 1869."

H. 15¼ in. W. 25 in.

1013 A HARBOUR AND SHIPYARD. A triangle of sand, spotted with three boats, slopes up on the right of the foreground. At its top sit three men under the high stern of a vessel on the stocks. Farther back appears the row of the ribs of a ship in course of construction, upon which figures are at work. Opposite this point two vessels with sails hanging loose are at anchor in the water, which stretches back to the left, bordered with buildings. Near the left of the foreground lies a barge, with a man on board. The water reflects the whitish grey of the lower sky, while the upper part of the latter is streaked alternately with grey and blue.
Signed and dated at the right centre: "Jongkind, '82."

H. 16½ in. W. 23 in.

VIGGO JOHANSEN

BORN IN 1851

1014 MES AMIS. The handsome apartment has a lighted Japanese lantern hanging from the ceiling, but is mainly illumined by a tall lamp with lace paper shade, that stands amid glasses and decanters on a large round table at the left. Around this is a group of five figures; while, separated from them, on the right, sits a man in a rocking chair, and another figure is discernible in the shadow at the back. On the left of the table appear the shoulders and massive head of a man with a beard forming a dark mass, lighted only on the edge of the profile. He is talking to a lady who sits at the back of the table; the light full on her face and on a gold brooch that fastens her lace collar. Between these two appears a child's face in shadow. On the right of the table, two men, one with his arm on the back of his chair, turn to speak to the man in the rocker. The latter's figure is in shade, but for a half light on the head and left hand. Ferns and a white bust decorate the room, and on the green walls hang pictures, one of them in a lustrous gold frame.

H. 42 in. W. 53 in.

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PETER S. KRÖYER

BORN IN 1851

1015 FISHERMEN'S REST. The scene represents a fishermen's resort in the Danish seaport of Skager; a rude interior, illuminated by a window at the rear, from which the light streams across the surface of three long wooden tables, arranged horizontally in echelon. They are scattered with little glasses and bottles of various shape; beside which fishermen are sitting on wooden benches. The prevailing characteristics of their costumes are a fur cap and a waistcoat, worn over a sweater. Thus, seen across the front table towards the left, is a man in a fur-edged blue cap and an olive green waistcoat, smoking a pipe. At the table behind him is a couple playing cards, while at the rear table are five others, the face of one of whom, as he lights his pipe, is illuminated by the flame.

Signed and dated at the left: "S. Kröyer, Skager, 1866."

H. 33¼ in. W. 44¾ in.

GOTTHARD KUEHL

BORN IN 1851

1016 WINE ROOM. A perspective view of the circular ends of six large wine casks extends back from the left of the foreground. Beyond them a yellow door in the back wall is brightly illuminated by a light streaming from behind the casks. It also falls on the floor, where a black and white cat is licking a kitten of the same colour; while two others, respectively, white and white and brown, are gamboling behind her. A tall barred window adjoins the yellow door, and the right wall shows the profile of a grandfather's clock, succeeded towards the front by rough wood panelling. In the left foreground stand three barrels and a vat.
Signed at the right, up the side: "G. Kuehl."

H. 34 in. W. 25 in.

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VICTOR LAGARDE

1017 VILLAGE FÊTE—NIGHT. Immediately in front, occupying the entire foreground, are the flagged roadway, side walks and stone battlements of a bridge that leads straight forward into a village street. All is greyed over with the dimness of a summer night except where the orange glow of lighted lanterns gleams from many of the windows, and from a festoon of lights, slung from two blue poles at the extremity of the bridge. Near them appears the stooping figure of a man, plodding along with a pole over his shoulder. He is alone in the silent street, and is apparently about to extinguish the last evidences of the fête. The vista of street is closed in with cottages. Trees show above the tops of the houses; and white clouds are flocking in the rosy lavender sky.
Signed at the right: "Victor Lagarde."

H. $23\frac{1}{4}$ in. W. $31\frac{1}{2}$ in.

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LOUIS EUGÈNE LAMBERT

BORN IN 1825

1018 CAT AND THREE KITTENS. In a barn, littered at the back with straw, a tortoiseshell cat sits with her body seen in profile to the right, while her face is turned nearly full front. She has white markings

on her nose, right paw, and round her neck. Sitting in front of her, with face turned up to the mother's is a reddish yellow kitten with white throat and chest. Facing this one is another kitten seated on the right, whose fur is tortoiseshell, mixed with white, while a third of similarly mottled colour nestles close up to the mother.
Signed at the left: "L. Eug. Lambert."

H. 12 in. W. 15½ in.

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STANISLAS LEPINE
1836–1892

1019 RIVER AND ISLAND. The water which stretches back from the front is interrupted in the centre of the composition by a conical mass of trees, growing on an island. Overhanging the water, on the right bank is a bold perspective of handsome, dark green foliage, against which are defined a few slender stems, leaning towards the river. In the left corner there appears a bit of ground, from which reeds, growing out of the water, extend nearly to the island. The vista on this side shows, in the middle distance, a long wall beside the water, overhung with greenery and enclosing trees out of which rises a spire. The creamy colouring of the wall is reflected in the water, which elsewhere gives back the rich greens of the verdure and the pale amber and white tones of a primrose sky, hung with cumulous clouds.
Signed at the right: "S. Lepine."

H. 24 in. W. 37½ in.

—

HENRI LEYS
1815–1869

1020 INTERIOR OF INN. Leaning her elbows on a kind of counter that occupies the right of the foreground, a buxom woman, in a carnation red dress with a creamy white tippet open to her bosom, is listening to the talk of a cavalier. He stands on the near side of the counter, showing her something between his finger and thumb; his costume consisting of a corselet over a grey doublet and full breeches tucked into big boots. Meanwhile, another woman, in a dove-grey gown, white apron, and blue velvet jacket, on a low seat in front of a pillow, covered with bobbins, has paused from her lace-making and quietly listens to the conversation. At the back

of the handsome room, light streams from a window on to a table, profusely laid with fruit, decanters, and glasses, where a man is standing, filling his clay pipe from a brass bowl. A child's head appears above the table, and in an anteroom, behind, other figures are discernible in the shadow.

H. 28¼ in. W. 24¼ in.

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LÉON AUGUSTIN LHERMITTE

BORN IN 1844

1021 SHEEP BARN. In a doorway at the back of the barn, on the left, the shepherd is standing, his figure showing dark against the light which pours in and dimly illumines the interior. He is counting the sheep as they straggle in. Some are already reaching up to the rack against the back wall; one is lying by a rack on the left; another stands in the centre of the floor, and still another has approached the front. On the right of the foreground a post extends up to the timbered ceiling. High up on the left is a little window.

Signed on the left: "L. Lhermitte."

Crayon. H. 17 in. W. 13 in.

1022 TRAVELLING TINKER. With his back to a van, that occupies the left half of the background, an old man is sitting before a tripod charcoal-pan. On this rests a metal bowl, over which he is holding a ladle, while his other hand works the bellows that stands to the right. On the ground, to the left, lies a box of tools; and various articles, needing repair, are strewn on the right. A sack of charcoal stands behind the bellows. Lettered on the van is the announcement of his trade: "Étameur."

Signed at the left: "L. Lhermitte."

Crayon. H. 17¼ in. W. 15 in.

1023 WOODCUTTER. A strongly built man, bald but with a moustache and beard, sits with an axe between his knees on the end of the section of a tree-trunk, that extends back from the right diagonally. He has been squaring the side, and the chopped fragments strew the ground. While he turns his face slightly to the right, his body is three quarters shown, fronting towards the left, where lies another trunk, already cleaned and squared.

Behind him an oak and a beech stand out prominently from a mass of trees. The land rises on the left to a dark horizon against a small space of light sky. Signed at the left: "L. Lhermitte."

Crayon. H. 18¼ in. W. 24 in.

1024 THE BATHING PLACE. A meadow of lush, green grass slopes down from the left to a river, which reflects the brilliant blue of the sky. Near the reedy bank, knee deep in the water, stands a girl in a blue and buff striped bathing dress. She is holding out her hands for a baby, whose naked body is being held up in the air by a woman on the bank. Behind her, watching the child, is another girl holding a towel, while a boy sits at her feet, pulling on his shirt, and a second one, nearer to the water, is drying himself. A little farther back a boy in bathing drawers stands on a spit of ground, watching two others in the water. The background of the scene is a sunny hill with red roofs at its base, straggling towards a village with a spire. On the top of the hill, at the left, stands a mossy tree.
Signed at the left: "L. Lhermitte, 1889."

Pastel. H. 32¾ in. W. 42½ in.

1025 ROCKY CLIFFS AND SEA. Rocks rise on the left, formed of a compact mass of vertical piers, each built up of horizontal strata, worn by time and tide until their surfaces are corrugated, so that each resembles a huge concertina, drawn up. The base on which they stand juts to the right, showing a wedge of dark grey sea, beyond which is a rectangle of whitish grey sky. The rectangular foreground is divided diagonally into a triangle of water and one of tumbled boulders.
Signed at the left: "L. Lhermitte."

Crayon. H. 13½ in. W. 22¾ in.

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LUDWIG LÖFFTZ

BORN IN 1845

1026 INTERIOR. Somewhat after the manner of Pieter de Hooch, the composition shows a front room, opening through a door at the back into a little vestibule, beyond which through another door is seen a bit of courtyard, with a barrel, flowers in pots and a long-stemmed rose bush. On the left of the front room, beside a mullioned window, with one of

the lower casements open, sits a lady, engaged in needle work. Her brown hair, neatly brushed back from her fresh-coloured face, is confined by a white cap. A plain linen kerchief is pinned round her neck, the ends falling in a point over the black velvet body. The white material, on which she is working, is wrapped round a red pad that lies on the lap of her black skirt. A basket, containing other linen articles, stands to the right of her on the floor, while, about the centre, is a black oak stool with a green velvet cushion on the top. Over the choicely framed doorway at the back hangs a shelf, on which rest two ginger jars with a dish in the centre.
Signed and dated at the right: "L. Löfftz, München, 1886."

H. 32¾ in. W. 27¾ in.

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ÉDOUARD MANET
1833–1883

1027 ALABAMA AND KEARSARGE. The sinking of the Confederate barque-rigged steam-cruiser, Alabama, by the United States vessel Kearsarge, outside of Cherbourg harbour in 1864, forms the subject of the picture. The Alabama is represented high up in the centre of the composition, settling by her stern, while the steam and smoke from her flooded engine-room curls in a canopy about the top of her masts and funnel. A boat is alongside, taking off the crew. Farther back to the right appears the Kearsarge, standing by; while on the left of the broad stretch of water in the foreground, a sailboat, steered by a man in shirtsleeves and a tall black hat, is pointing for the wreck. She flies the French tricolor and, from her foremast, the white flag edged with blue of the pilot service. A rowboat trails at her stern. The various craft form dark masses on the expanse of sea, which in front is greenish blue and drab, but grows greyer as it recedes to the horizon. Above this the sky is turbid with dull grey smoke and vapour.
Signed at the right: "Manet."

H. 53¾ in. W. 50 in.

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PROSPER MARILHAT
1811–1847

1028 ORIENTAL CARAVANSERAI. In the centre of the composition is a white rectangular building, crowned with a ribbed dome, and adjoining it are other white structures that stretch back to a considerable

distance. Behind this mass lies a screen of green, yellow and golden foliage, extending almost across the middle distance. Soaring above it, over the centre, is a date-palm. In the doorway of the front building, under the shadow of a projecting roof, sits a white-robed figure. Outside, to the right, beside a recumbent camel, stand two more, with riders on their backs. Farther off, on this side, is another group of three camels. In the foreground, which is lower than the spot on which the building stands, a mounted camel stands between two that are lying down.
Signed at the left: "Marilhat."

H. 10⅜ in. W. 16½ in.

—

JACOB MARIS
1837–1899

1029 NIGHT LANDSCAPE WITH HORSEMAN. A rim of yellow and reddish light upon the horizon shows where the sun has gone down, leaving behind only the faint luminousness of a grey sky. In the gloom of the foreground, upon rising ground stands a grey horse, ridden by a man in a dull olive coloured suit. Dimly seen and motionless, he is gazing down into the hollow beneath him, where a road, faintly illuminated by the uncertain light, winds between meadows that are slumbering in shadow. The scene is impressive with the solemnity of night and silence, amid which the man and his horse loom like spectres.

H. 18 in. W. 29½ in.

1030 DUTCH CANAL. We face the straight vista of a canal, crossed a little way back by a white wooden bridge, resting upon piers of solid purplish brown masonry. From the left of the foreground a path ascends, up which is walking a girl in black dress and white cap. On her shoulders rests a blue and white yoke from which two tubs of the same colour are suspended. At the top of the ascent, beyond the bridge, is the dull red path of a house, beyond which stands a larger one of purplish brick, with gabled front and sides, backed by large trees. From this point onward the houses that line the canal are framed by the bridge, in a long perspective terminated by a windmill. The stretch of water is interrupted half-way by two boats, and again near the bridge by two vessels with masts, from one of which flutters a red pennon. The right of the foreground is closed in with a

building that has a large brown roof and two dormer windows. Down below in the bow of a barge, a man in a blue coat sits, filling his clay pipe. The colours throughout are cool and strong.
Signed and dated at the left: "J. Maris, 1872."

H. 31½ in. W. 57 in.

1031 GREY LANDSCAPE WITH COWS. Against the creamy white sky there extends in the middle distance a screen of almost leafless trees, above which in the left centre rise two fair-sized oaks with grey branches and faint smoke-coloured foliage. Beneath them a white cow catches the light. To the left of her is a dun cow, and scattered towards the right are a black, a dun, a white, and at some distance off another black one. A soft grey green meadow stretches to the foreground, where the olive green shadows on a little pool are veined horizontally with grey.
Signed at the right: "J. Maris."

H. 5½ in. W. 8½ in.

1032 A CEMETERY—TWILIGHT. In the dim light, a woman in black, holding a baby to her breast, stands facing the entrance to a mausoleum, approached by three steps, on the top one of which kneels an older child. All that is seen of the building is the side of a portico, surmounted by a cross; and the child and woman are also seen in profile; the former dressed in a red skirt, dull bluish red bodice and a white cap, while the woman's head is covered with a shawl that permits a little of her white cap to be visible. Ranged behind the figures are monuments and vaults, interspersed with trees, while in the distance, as if in contrast to the abodes of the dead, appears a dark silhouette of some of the houses of the living.
Signed and dated at the right: "J. Maris, 1867."

H. 22 in. W. 15⅜ in.

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MATTHEW MARIS

BORN IN 1835

1033 HEAD OF A GIRL. Full face, but for a little inclination to the left, a girl's head and bust are seen against a dark background. A grey veil partly covers her blonde hair; the eyes are blue, and the cheeks and

lips suffused with rose, while the rest of the face is ivory. All these hues, however, are seen through an enveloping atmosphere, which renders them but faint suggestions of colour and gives to the extraordinary repose of the face an expression quite unearthly.

H. 21¾ in. W. 16 in.

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WILLEM JOHANNES MARTENS
1838–1895

1034 VENETIAN SCENE. From a window, overlooking a canal, a lady leans out, holding a child that points down to its little boat sailing on the water. A spray of white roses is fastened in her blonde hair, and her dress is of grey and pale blue stripes, while the child's rosy face is encircled with a white cap and its chubby arms emerge from pink sleeves. The gaiety of this upper part of the picture is enhanced by the red shutters of the windows. The masonry below the latter is interrupted by a circular opening, decorated with a Gothic quatrefoil. In the water stands a post, painted with diagonal bands of green and buff, to which the black prow of a gondola is fastened.

Signed on the wall at right above the prow: "W. J. Martens, Venise."

Watercolour. H. 27½ in. W. 9 in.

—

HENRI MARTIN
BORN IN 1860

1035 SALOME. Framed with a bushy maze of black hair, the tawny face is turned full upon us, the large mouth opened with a smile that shows the glistening white teeth. The head is tilted back slightly, as the chin rests upon the left hand, the elbow of which is supported on the knee. The body, seen to a little below the waist, is in profile, fronting to the right. It is draped in a white lace shawl that leaves the large round boss of the woman's shoulder bare. A coral bracelet, formed of an interlaced design with little dripping pendants, adorns her left arm.

Signed at the top left: "Henri Martin, '87."

H. 25 in. W. 21 in.

ANTON MAUVE
1836–1888

1036 A GOOSE-GIRL. The high wooden gate of a yard is open and a little girl stands with her back to it, looking out into the sunny orchard beyond. She is dressed in a slaty coloured cap, long greenish blue apron, brown skirt, blue stockings, and wooden shoes. In her hand, extended behind her, she holds a thick stick. Wine coloured shadows play on her costume and on the door behind her. The edge of the other half of the gate just shows on the left.
Signed at the right: "A. M."
H. 18 in. W. 13⅝ in.

1037 LANDSCAPE WITH COW. A cow stands facing to the right, where her body throws a shadow on a little bunch of greenery with a white flower. She is white with small red patches on the stern, and flank, and a narrow strip of red under the ridge of her back, while her neck and cheek are almost entirely red. The light glints upon the edges of her hind legs, her left front leg, and along the top of her back, finishing with a gleam on her right horn. In the middle distance of the meadow appear two more cows, one with a white face, and a boy in a white shirt. Two haystacks are discernible in the violet shadow that crosses the horizon, below a slaty sky in which four white gulls are wheeling.
Signed at the left: "A. Mauve."
H. 8 in. W. 11 in.

—

GABRIEL MAX
BORN IN 1840

1038 REVERIE. With fingers entwined and one arm resting on the base of a column, while a music book lies open beside a white rose on the balustrade, a lady stands wrapt in meditation. A pearl chain and jewel adorn her auburn gold hair, which is loosely coiled at the back of her neck. A white muslin collar, fastened with a gold maltese cross, falls in two long points over a gown of the hue of faded cinnamon, with straps of the same material confining the full lawn sleeves. The right side of the picture is closed

in with dark green foliage, but towards the centre appears a glimpse of distant bluish hills, lying under a sunset sky, streaked with rose and grey.
Signed at the right: "Gab. Max."

H. 13¼ in. W. 10¼ in.

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ERNEST MEISSONIER
1815-1891

1039 THE SEINE AT POISSY. In the distance on the right, a man on horseback is approaching along the towing path that, bordered with light-stemmed trees, extends direct to the front. Here a path descends the steep bank to the river's edge where three boats are moored. The white water stretches to a steely grey under the shadow of the opposite bank. Some distance back on this side a large château appears among trees that nestle at the foot of a hill. It was at Poissy that Meissonier lived.
Signed and dated at the right: "E. Meissonier, Poissy, 1884."

H. 13½ in. W. 19¾ in.

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VICTOR LOUIS METTLING
1847–1904

1040 WOMAN WITH BOWL. In a kitchen, with dim brownish walls, a woman, her back to a narrow window on the left, is seated on a chicken crate, holding on her lap a white bowl, decorated with a red flower and a sprig of green. Over her drab skirt she wears a man's coat, olive green in colour, the flaps of which are buttoned under her chin. She turns to the front a face, ruddy and wrinkled as a winter apple; and touches of red and sky blue show under the drab handkerchief that covers her head. Near her are a yellow bowl, a besom-broom, and a bright green earthenware jar with handle and spout. On the right of the room, near a brown bureau, a copper bowl with a high lid stands on the floor.
Signed at the left: "V. L. Mettling."

H. 14 in. W. 17 in.

AUGUST EDUARD NICOLAUS MEYER, CALLED CLAUS MEYER

BORN IN 1856

1041 MEDITATION. On a bench against the wall at the back of the composition is seated a nun in white head-dress and black habit, her hands folded on her lap. In the wall to her right is a window, on each side of which a column of Romanesque design supports the vaulting of the ceiling. On this left side of the scene, nearer to the front, is a little altar, approached by two steps and covered with a white linen cloth. Opposite to it, on the right, is a pillar, faced on the front and left sides with tall standing figures, carved in wood. Of the one in front there is little visible besides the head, which appears to be that of a woman. But the figure in profile is seen *cap à pie*, in full armour, with a round helmet fitting tightly over the long hair. It holds a rosary, and at its feet is an escutcheon.
Signed and dated at the right: "Claus Meyer, '85."

Panel. H. $10\frac{1}{8}$ in. W. $7\frac{5}{8}$ in.

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GEORGES MICHEL

1763–1843

1042 LANDSCAPE. The right half of the composition is occupied by an elevation, on the summit of which, flanked by trees on the right, stretch the brown walls, pierced with a row of small windows, and the long slate roof of a château, terminating in a tower with conical roof. It is succeeded, after a short interval by a rectangular building attached to a high square-topped tower. These are on a lower level than the château, standing on the brink, whence the ground, covered with trees, slides rapidly to the plain where a distant hill is visible. Over this left side hangs a heavy leaden cloud; the rest of the sky being of the hue of old ivory. The elevation in front descends precipitously; its rich greens and browns being intersected by two silver threads of water.

H. 20 in. W. $27\frac{1}{4}$ in.

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JEAN FRANÇOIS MILLET

1814–1875

1043 NOONDAY REST. On the right of the composition a man and two women are taking their ease under the shade, thrown by a clump of thin-stemmed trees. The women, one in a pink, the other in a blue

sunbonnet, sit leaning towards each other and appear to be singing. The man is stretched on his stomach, one bare foot raised in the air, his head supported by his left hand. Three forks lie in the grass beside them. To the left of the group is an open reach of fields, patched with the green and yellow of vegetation and the brown of soil, that extends to some trees which form a grey silhouette against the vaporous warmth of a creamy sky.
Signed at the right: "J. F. Millet."

H. 9¾ in. W. 14 in.

1044 A WOODMAN. Standing on a prostrate tree trunk, his figure seen in profile facing to the right, a woodman is raising his axe to chop off the bark. He wears a dark greyish drab coat and a brown waistcoat over a white shirt; his bare head showing a shock of reddish brown hair. The foreground merges into a stretch of olive green pasture that ascends on the right to a knoll, where small trees are indicated, bluish green against the rosy cream of the sky.
Signed at the left: "J. F. M."

H. 16 in. W. 12¼ in.

1045 GROUCHY. From elevated ground in front, where goats are feeding, the view of a hollow between hills, showing in the distance a triangular glimpse of the sea spreads below. Lower still are the tree tops of a wood, winding like a colossal caterpillar. Near the farther end of it is a pale green meadow, walled in, which forms a sort of nucleus from which the amphitheatre of hills rise. That on the left is in shadow, but the one on the right, which is intersected by rude stone walls and by nature's outcroppings of rock strata, is illumined with pale light. At the end of the amphitheatre rises a distinct peak, which shows against the sea.
Signed at the right: "J. F. Millet."

Pastel. H. 12½ in. W. 17¾ in.

1046 GOAT GIRL SPINNING. A girl stands, spinning yarn, while her goats feed on the hill slopes behind her. Her figure is shown three-quarters to the front, the left leg advanced, the carriage supple and erect. The head, however, slightly bowed, is seen in profile, facing to the right; the shadow from a tall straw hat falls over the eyes. The distaff being held under her left armpit, her left hand feeds the wool to the thread, which crosses her body to the bobbin which she holds with arm extended down-

ward, in her other hand. She wears a lavender shawl pinned across the bosom of her coarse white woolen dress and a pink apron tucked up to the waist.
The same subject has served the artist for a lithograph.
Signed at the right: "J. F. Millet."

Pastel. H. 36 in. W. 21¾ in.

1047 MARINE. Coming towards us is a two-masted fishing smack, under full sail, headed for the right of the foreground, so that her hull is three-quarters visible. On the uneasy swell of the sea, she kicks up her stern, while her dipping bow throws up a fluster of foam that streams curdling along her brown side. Except in the shadow of her hull, the water is a greenish grey, tinged in parts with amber. Over the dark horizon appears a patch of white cloud directly in line with the pointing of the vessel's stern, while overhead is a mass of white, pierced on the left by a ragged hole, and farther to the right by a winding rent, both of which reveal the darkness of the under sky.
Signed at the right: "J. F. Millet."
H. 28¾ in. W. 36½ in.

1048 TWO WOMEN AT A TUB. Two women are washing linen in a large tub which rests on the ground in a back yard. The older one, whose ruddy face is framed in a white shawl that lies over a blue cap, stands facing us on the opposite side of the tub, stooping as she works; while her companion, who wears a black sunbonnet edged with red, is seen in profile on the right. Behind them the weather-worn plastered wall of a cottage shows tones of drab, cream, and red, interrupted on the left by a bright pale blue shutter and at the top, on the left, by a curious interlacing of vine-stems.

H. 13 in. W. 9¾ in.

1049 GIRL RINSING LINEN. In a rude kitchen interior a girl is drawing a piece of linen out of a large tub that is raised from the floor on a four-legged support. Her figure is standing three-quarters towards us, while her head, wrapped in a rose coloured handkerchief, faces to the left. A washing board rests against the inside of the tub. On the left of the scene a black pot is steaming on the top of a stone boiler; while, over on the right, a small window shows a glimpse of pale blue. The dark olive walls, and raftered ceiling are in shadow.
Signed at the right: "J. F. Millet."

H. 21½ in. W. 14¼ in.

CLAUDE MONET

BORN IN 1840

1050 RAILROAD BRIDGE. Starting high up from a precipitous bank in shadow on the right, a tubular steel bridge spans the river, forming a strong diagonal mass downward across the composition. It is supported on pairs of pillars, braced together with lattice work. Their white surfaces, warmed by rosy light, and the slaty blue structure are reflected in the water, where on the left is a boat, whose white sail also reflects the afternoon glow. Above the edge of the bridge appear the tops of three reddish brown cars and the engine's boiler and smoke stack, from which emerges a wreath of rosy white smoke. This is blown ahead towards the opposite end of the bridge, where a bunch of greenery is visible.

Signed at the right: "Claude Monet."

H. 21 in. W. 28¼ in.

1051 ARCHED ROCKS, ETRETAT. Projecting from the right is the portion of a rocky coast, whose formation suggests that of Belle Isle. Near the foreground, surmounting a base that is prolonged with a spur into the water, rises a rectangular mass; its bare sides, yellow and rosy, its summit covered with yellowish olive mossy vegetation. Back of this the cliff recedes so as to form a little cove, beyond which a huge wall of rock stretches far across the water, pierced by a natural arch. Immediately under the cliff the water is deep blue, while out in the open it is greener, and in the distance blends with the sky in a shimmer of rosy lavender vapour. Out of the water, at the entrance to the cove, emerges a rock, against which the water plays in white foam.

Signed and dated at the left: "Claude Monet, '85."

H. 25 in. W. 31 in.

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ADOLPHE MONTICELLI

1824–1886

1052 A MASQUE. Across the back of the scene extends an architectural screen of arches, supported on columns and overgrown at the top with bushes. Its mass of dark olive hue, relieved with pale yellow lights, cuts strongly against a dim but luminous sky, in which float small creamy

clouds, surmounted by a scattered volume of grey. In front of this screen, an irregular row of figures in variously brilliant costumes, stretches across the foreground. In the centre stands a man with white hair and beard, to whom a lady on the left seems to be appealing. On the other side of him, a lady, clad in yellow, waves her handkerchief over her head, as she holds the hand of a girl, towards whom a man, who has the aspect of a Moor, approaches, hat in hand, bowing, his crimson train held by a lady in blue. On the left of the line of figures a man in red, who looks like a huntsman, is tripping forwards to a flight of steps, where stands a woman, holding up a glass.
Signed at the left; "Monticelli."

H. 14¾ in. W. 28¾ in.

1053 NYMPHS BATHING. Between the over-shadowing boughs of great oaks, the light sprinkles variously the luxuriant under growth that secludes a pool, silvering also its deep blue water. Here is a bevy of nymphs, bathing or reclining on the bank; on of the number standing in the water, with her hand raised above her head, while close by on the golden mossy bank are figures brilliant in geranium and blue. In the distance on the left is a peep of open sunlight; and on the right a path, raised high above the pool, leads back to a similar opening, where a figure is visible.

H. 26 in. W. 38 in.

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ALFRED PARSONS

BORN IN 1847

1054 RIVER AND TOWING PATH. Along the left of the river, which flows back from the front diagonally, the tow-path is raised upon an embankment, skirting the lower level of the meadows. These extend back to some buildings, embowered in greenery, above which spires up a line of poplars. Nearer to the water appear two haystacks; and on the tow-path at this point a man beside a white horse, which is pulling a barge. The black nose of the latter has just appeared around the bend of the river, that here disappears to the left. The right bank is fringed with young willows beyond which spreads a flat pasture, dotted in the distance with cows. Near the front are two pollard willows. The dark green ripples of the water bear zigzag reflections of the white balloons of cloud that float above the horizon and soar to right and left.
Signed at the right: "A Parsons."

H. 24 in. W. 57½ in.

ALBERTO PASINI
1826–1899

1055 A RIVER LANDSCAPE. The water forms an irregular horse-shoe, open on the left. On this side of the picture, in the foreground, a golden brown bush surmounts a little knoll, its curiously twisted narrow form cutting the water and the opposite bank. Here, to the right, is a clump of trees, shaped like a bee-hive, and farther to the right a single tree, the shadows of both being reflected in the water. The level line of this bank cuts darkly against the sky, which, occupying half the picture, is of sapphire blue, with a layer of greenish grey clouds over white ones. On the right of the foreground, that is broken up with marsh and reeds, a woman with a pole stands upon the bank beside a punt in which another figure is seated.
Signed at the right. "A. Pasini."

H. 10½ in. W. 13½ in.

1056 ORIENTAL STREET SCENE. Glistening white against a sky of robin's egg blue, a minaret rears its slender form in the centre of the composition. About its base cluster a number of buildings, whose creamy coloured masonry glows with sunlight. This architectural group is seen at the end of a street that approaches to the foreground. The houses on the left are entirely in shadow; while those on the right are barred with vertical bands of alternate shadow and light. Conspicuous in one of these shadowed sections are the jalousies that project boldly from above two windows. In the street stand three pack-camels, whose passage has been blocked by a conjuror's performance that has attracted a throng of people, including a pasha, attended by a servant, carrying rods, and another with a fly-broom.
Signed at the right: "A. Pasini, 1867."

H. 33¾ in. W. 25½ in.

1057 ORIENTAL LANDSCAPE. At the back of a broad sunlit square a minaret spires up into a sky of pale robin's egg blue. It grows out of a mass of foliage, on the left of which is a square mosque with an octagonal lantern dome. The precincts are enclosed by a wall, gleaming white in the sunshine. In front of this tranquil and delicately coloured mass is a scene of brightly hued animation that fills the foreground. Here a number of gaily dressed Orientals throng around two stalls, shaded with umbrellas, where piles of green, red, and yellow fruit and vegetables are exposed for

sale. At the back, extending to the right, is a high reddish building with projecting eaves and buff jalousies, in the basement of which is a sweetmeat store. Among the figures, grouped at this point in the immediate front, is an old man riding a panniered donkey. Over on the left, a man, lying beside a heap of melons, is chaffering with two men on horseback.
Signed at the right: "A. Pasini."

H. 8¾ in. W. 15¼ in.

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JAMES PATTERSON

1058 EARLY EVENING. Already the water in the foreground is darkened and the green of the opposite bank greyed over in the gathering twilight, but the oaks beyond, while shadowed in front to a cool olive, still show on their yellow tops the reddening warmth of the sunset. Above this screen of foliage the sky is greening; but, higher up, the creamy white clouds are suffused with rose, and at the top, on each side, is a soft mass of rosy drab. There is a little triangle of tangled bank on the right of the foreground.
Signed and dated at the right: "James Patterson, 1890."

H. 17¼ in. W. 30 in.

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AUGUST VON PETTENKOFEN
1821–1889

1059 A MARKET. A little way back from the front of the drab foreground stand four women with their backs to us, facing a crowd of people that fill the middle distance. The one on the left is distinguished by a white skirt, the central by a brown one, while the two on the right are dressed, respectively, in a darker and a lighter blue. Back of the crowd is a suggestion of water, beyond which appears a screen of hills, the declivities and sharp peaks of which are a warm grey colour, softly silhouetted against a sky of old ivory hue.
Signed at the right: "A. P."

H. 5⅜ in. W. 4⅛ in.

CAMILLE PISSARRO
1831–1903

1060 RIVER—EARLY MORNING. In the early morning vapour the whole scene glimmers like that of a phantom world. The vista of river which merges into the sky in an indefinable horizon, the black spots that the boats make upon its surface, the poplars that fringe the left bank and the steep slope rising behind them, as well as the tall smokestack on the right and its adjacent mass of factory or warehouse — all are forms without contours, blurred shapes interwoven of many colours, laid on, without admixture on the palette, with separate touches of the brush. These mingle in the eye and produce the sensation of vibration. On the deck of the boat which is moored immediately on the left of the foreground, two figures are discernible, and behind them appears a mast with a blue pennon. In a boat, some distance back in midstream, is another standing figure. In the same plane to the right lies a steam tug, and two more craft appear on the right of the foreground. From the smokestack emerges a wreath of smoke, the grey mass of which at close range is discovered to be composed of pink, blue, grey and pale orange, spreading against the creamy sky.
Signed and dated at the right: "C. Pissarro, 1888."

H. 17¼ in. W. 21½ in.

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FRANCISCO PRADILLA
BORN IN 1847

1061 A LACKEY. With a gesture of affected elegance, a lackey stands in front of a mirror, arranging his cravat. His sumptuous costume includes a white tie-wig, breeches and coat of light plum-coloured silk, the coat profusely embroidered in green and red and grey; a white waistcoat, also embroidered; white silk stockings and buckle shoes. On a chair behind him, which stands against a darkish grey wall, lies a dull red cloak. Beneath the mirror, on the right, is a gilded console table on which are arranged the bust of a woman, two gilt candlesticks and a bouquet of flowers
Signed at the right: "Pradilla, '93."
Near the left corner appears: "676."

Watercolour. H. 12⅜ in. W. 9½ in.

PIERRE PUVIS DE CHAVANNES
1826–1898

1062 LA PAIX. This picture, like its companion, "La Guerre," is the original for which the artist made the enlarged decoration, now in the Musée de Picardie, in Amiens. It represents a spot of peace and beauty, sheltered by trees and rocks, covered with verdure, on the border of a lake. In the front of the group that forms a pyramid in the centre of the composition, a woman nude to the waist is milking a goat. Bending down on the left of her, as he speaks, is a youth, clad in a leopard's skin, while on her right the nude figure of a woman, stands with her back to us, as she leans down slightly to present a bunch of grapes to a youth, sitting on the edge of the water. On the extreme left of the group, reclines a young warrior beside his shield and helmet. In the distance youths are exercising horses, while among the other figures that complete the composition is a beautiful figure of a girl on the edge of the water, balancing herself, as she comes forward with a basket of fruit. The border has a ground of sage green, decorated with trophies of leaves, trumpets and quivers, at the corners, and in the centres of the top and sides.

H. 46 in. W. 59 in.

1063 LA GUERRE. This picture and its companion, "La Paix," are the originals from which the artist made the enlarged canvases that decorate the Musée de Picardie, in Amiens. It contains a central group surmounted by the heads of three war-horses, whose riders are sounding through Roman tubas a blast of triumph over their victims. The corpse of one of these lies in the foreground. It is that of a youth, over whom kneel in anguish an aged man with his face in his hands, and a woman whose grey hair is covered by a veil. Behind appears the nude back of another kneeling woman; her right hand held over her face, while the left leans against the white drapery that falls from the waist of a woman, whose nude torso is bound by a blue scarf to a broken tree. Behind her and farther to the left the dead bodies of a man and his ox lie side by side. In the distance on the left, an armed man with a red drapery floating from his person is attacking a defenceless woman. Back of this scene of brutality and desolation stretches the beauty of a greenish white sea with the silhouettes of bluish grey promontories against a rosy creamy sky. The whole is enclosed in a border, whose sage green ground is

decorated at the corners and the centres of the top and sides with festoons of laurel leaves interspersed with trumpets and quivers.

H. 46 in. W. 59 in.

—

JEAN FRANCISQUE RAFFAELLI

BORN IN 1845

1064 SNOWY LANDSCAPE—WOMAN AND BOY. On the right, descending the steep incline of a snowy road, appears a woman holding a boy's hand. He is in drab knickerbockers and a bluish shirt, with a scarf round his neck, while the woman wears a black shawl, pinned over a blue and white striped dress, the skirt of which is covered by a greyish white apron. Over her right arm she carries a two handled basket, and in the hand a blue and white teapot. Behind the figures the road winds up to the left, where the yellowish red roof and part of the walls of a cottage show above the bank, that comes sloping down until in the foreground on the left it drops abruptly to the road. Against the drab sky some evergreen bushes appear on the right; but otherwise the colouring of the landscape is chiefly tones of brown, relieved upon the bleak whiteness of the snow.
Salon Number: "1160."
Signed at the right: "J. F. Raffaelli."

H. 49½ in. W. 45 in.

1065 PAINTER AT WORK ON A PORTRAIT. The painter is back to us, his figure, seen as far as the waist, close against the canvas, while he turns his head to the right to look at his sitter. Thus the drab-mouse-coloured back of the coat and the right sleeve occupy more than half the composition. The head is covered with black short, shaggy hair, and the profile of the face shows a pinkish ear, rather sallow cheek, grizzly whiskers and moustache and a strongly indented brow. The big fat hand, supported by a mahl-stick, is brushing in the edge of a black sleeve on the canvas. The figure to which it belongs shows in the right upper part of the composition. It is that of a man, with ruddy brown beard, seen in profile, facing to the left and wearing a black felt hat. As he gazes over a yellow wheat-field towards some distant buildings, he seems as real in appearance as the painter himself.
Signed at the right: "J. F. Raffaelli."

H. 28 in. W. 20¾ in.

1066 COMRADES. On the end of a blue bench that occupies nearly the entire width of the foreground two men are seated in conversation. The one on the right, distinguished by a grey beard and black moustache, wears a black woolen cap, drabbish brown coat and waistcoat and an apron over his black trousers. He grasps an umbrella, planted on the ground, as he turns to listen to his companion. The latter, a powerfully built man with grizzly beard, dressed in a straw hat, brown coat and dark drab trousers, is about to fill his pipe. They seem to be sitting on a towpath, for behind them appears a stretch of narrow river, with three sketchily drawn trees on the opposite bank and the suggestion of houses that may be the outskirts of a town.

Signed at the left: "J. F. Raffaelli."

H. 14¼ in. W. 21 in.

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ALEXANDRE GEORGES HENRI REGNAULT
1843–1871

1067 A MOUNTAIN ROAD. An oak, on the left of the foreground, flings its shadow across a roadway that mounts directly up, yellowish white in the sunlight. The light also strikes a rocky bank on the right, which beginning at the front in shadow, enlivened by a white flowering bush, shows next a big slaty grey boulder and then, at the top, a clump of beech trees, behind which the roadway disappears. To the left of the road, where it turns, is another group of beech trees, standing on the brink of the ground, that overlooks a valley bounded by distant green mountains.

Signed at the right: "H. Regnault."

H. 25 in. W. 20¾ in.

—

THÉODULE RIBOT
1823–1891

1068 A BED OF CHRYSANTHEMUMS. Beyond a strip of rich green lawn is a raised bed, filled with chrysanthemums, their leaves and blossoms showing against a background of cool greenery. Conspicuous on the left is a mass of chrome yellow blossoms, while some in the centre are a brownish crimson, and those on the extreme right are white.

Signed at the left: "T. Ribot."

H. 14½ in. W. 17¾ in.

1069 THE COOK. A cook in white cap and apron has stepped out to take an airing, and is leaning against the wall of a house on the right of the picture. With his left hand resting on his hip, he looks down to watch the behaviour of a cat. In the background is a view of a red roof against the blue sky.

H. 18 in. W. 13 in.

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GUSTAVE RICARD
1823–1872

1070 STILL LIFE. In the centre of the composition a copper, steel-lined saucepan is tipped forward so that the handle rests on the dull green colouring of the table coth. Beside it lies a wooden spoon. On the right of this central feature stands an old fashioned long-stemmed, bedroom candlestick of brass, stained by time. A short candle is in the socket. Opposite, on the left lies a bunch of three white onions, their stalks twisted into one string. Behind these objects is a dark golden background.
Signed at the right: "G. R."

H. 14⅜ in. W. 17⅞ in.

—

THÉODORE ROUSSEAU
1812–1867

1071 OUTSKIRTS OF A VILLAGE. From the front plane the ground gradually slopes up, its yellowish green vegetation interrupted on the right by two rectangles of brown earth. A little way back near the centre, is a bunch of dark green plants, to the left of which, still farther back are two small apple trees, beside another patch of brown soil. Beyond this appears a red cottage with slate roof, flanked by dark olive green trees. These are part of a row which, interspersed with five other cottages, extends across the middle distance. Farther back rises a blue and grey hill, against a creamy grey sky, that shows a patch of blue over the centre of the horizon and towards the right ascends with wisps of rosy white cloud to a delicate blue.
Signed at the left: "Th. Rousseau."

H. 9¼ in. W. 12⅜ in.

1072 SUNSET. On both sides of the foreground are rocky banks and trees; the latter, on the left, consisting of a sturdy trunk with a mass of foliage and a slender stem that leans over towards the centre. Between these banks spreads a stream, which winds back through the meadowland to a horizon where three trimmed poplars rear their bushy tops against the sky. The latter, beginning in a blood-red glow, becomes yellower overhead, passing into a pale greenish blue, flecked with wisps of cloud that form a series of concentric arcs, whose delicate rosy hue cools towards the zenith to a violet grey. The white cap and blouse of a woman and her red skirt form a focus point of brilliance on the right of the middle distance.

H. 10⅝ in. W. 16½ in.

1073 EVENING LANDSCAPE. Near the centre of the foreground is a boulder, beside which two slender trees, with golden brown foliage, form a V. They are on the edge of a pool in which a little to the left, stands a white horse, drinking, with a man on its back, while behind it the head, neck and legs of a black horse are dimly visible. The scene is wrapped in twilight, a light spot on the horizon marking where the sun has gone down. Lying over it is a streak of hot rose; higher up a layer of fleecy rose, followed by a rosy suffusion, then higher up a rosy purple, until at the zenith a few little white clouds float in the grey blue. The horizon line is interrupted, on the right, by a farmhouse with smoking chimney; and, on the left, by a loose clump of oak trees, standing at the top of a grassy slope, strewn with rocks. Signed at the right: "Th. Rousseau."

H. 6½ in. W. 8¾ in.

1074 OUTSKIRTS OF FOREST WITH POOL. The foreground suggests a clearing near the forest, for the scene is broken up with tufts of undergrowth, and watery swamp; a little, ragged edged pool occupying the centre. It catches some of the light from a sky that, grey overhead, is piled below with whitish grey clouds. Across the middle distance is a screen of handsome trees, in the intervals of which appear, on the right a white-walled brown-roofed cottage with smoking chimney and, on the left, a white wall; while through the gap in the centre is a distant view of pale blue hills.

H. 6¼ in. W. 8 in.

1075 A MOUNTAIN PATH. In this very early example of the artist a steep slope of slaty coloured rocks, interspersed with the brown of withered ferns, occupies the right. At its top rises a smooth beech trunk

with two spidery branches, meagerly sprinkled with leaves, extending over the path that ascends from the left. Behind the beech spreads a bunch of green oak foliage, sprinkled with gold. On the left of the path is a row of golden oaks, between the trunks of which one looks down at the bushy tops of other trees. By the time, however, that the path disappears to the right, there is nothing visible beyond but the open expanse of white sky, with grey clouds floating high, and a patch of blue at the top on the right.
Signed on a stone at the right: "T. R. Oct. 1831."

H. 15 in. W. 22 in.

1076 ON THE SEINE. Three pairs of children are sporting in the foreground of swampy meadow, which is intersected with pools of water. It appears to be a little inlet from the main stream which appears in the middle distance, separated from where the children play by a bank that juts out from the left. Here some trees close in the scene, and, balancing these on the right of the composition, is another clump that is standing almost in the water. The farther bank of the river, which stretches horizontally across the scene, is richly wooded. Through a clearing in the foliage, near the centre, the round white moon has just risen above the horizon.
Signed at the right: "Th. R."

H. 15 in. W. 29½ in.

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PHILIPPE ROUSSEAU
1816–1887

1077 GAME AND GUINEA PIG. At the left of the composition a guinea-pig sits up on its haunches, paws to the mouth, beside a heap of game. Just in front of it lies a partridge, breast up; while, slung by its crimson claw is one of three birds (the others lying upon the table) that have bars of crimson on their wings, grey ruff feathers around the throat, black top-knots and a white stripe across the beak. Behind, on the left, appears the upper part of a creamy white pitcher.
Signed and dated at the left: "Ph. Rousseau, '57."

H. 18½ in. W. 23 in.

SANTIAGO RUSINOL

BORN ABOUT 1870

1078 CAFE INTERIOR. The scene shows an outer room, opening through a door and window into an inner one with pale bluish green walls, more cheerfully lighted. On the left side of the outer room a girl sits with her back to the wall, resting her left arm on a table, beside a tumbler, a saucer and a bottle with red label. Dressed in a grey skirt and drab jacket that shows a glimpse of lilac waist, with a black feather boa round her neck, she rests one hand on her lap and looks up towards the ceiling disconsolately. Another woman, with her back to the table and hand on her hip, stands looking through the doorway, just inside of which, so that only the edge of his figure is seen beyond the right door-post, stands a man. Opposite to him another man is seated near a window, with his elbow on a table. On the right of the composition, seen through the window, appear the heads and shoulders of two other figures.
Signed at the right: "S. Rusinol."

H. 38¾ in. W. 31¾ in.

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JOHN S. SARGENT

BORN IN 1856

1079 VENETIAN INTERIOR. A boy, with a deep blue drapery hanging over his right shoulder, sits in a lounging position in the centre of the composition, with his left elbow resting on a table. On the opposite side of the latter a gondolier, in a white jumper, sits reading a newspaper, a blue and grey pitcher and a tumbler beside him. Against the back wall of the room stands a dresser, on which are disposed whitish-grey pitchers, plates and bowls, while above on a shelf attached to the wall is a row of white bottles. Higher up, on a shelf against the adjacent wall, is a medley of black bottles of various sizes and shapes. A lamp hangs from the ceiling.

Watercolour. H. 9⅝ in. W. 13⅝ in.

1080 IN THE LUXEMBOURG GARDENS. The scene represents a broad stretch of gravel-walk, backed by the wall and balustrade of a terrace, on the right of which a flight of steps descends to where a portion of the basin of a fountain appears. On its water is the reflection of a yellow harvest moon that hangs above some distant trees in the pale lavender sky. Prominent among the figures near the basin is a man in black who stands

reading a newspaper. Over on the left, in the foreground, a lady and gentleman are promenading, her arm linked in his; the red and pale violet fan that she holds in this hand showing against his black suit. He carries his straw hat down beside his right leg. The lady's hat, also of straw, is confined by a veil, tied under the chin. She wears a pinkish mauve gown, the skirt of which is gathered up into a bunch of folds by her left hand. Beyond this couple, to the left, a man is sitting on a bench beneath the terrace, near a bed of crimson and pink flowers. Other flowers, including hollyhocks, enliven the back of the scene.

Signed and dated at the right: "John S. Sargent, Paris, 1879."

H. 24¾ in. W. 35½ in.

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LUCIEN SIMON

BORN IN 1861

1081 CHRIST PERFORMING MIRACLES. The light from a round moon above the high horizon on the right streams across the steely grey water of a cove, whose shelving sand curves inland to the left and then cuts across the foreground to the right corner. Here is a group of fisherfolk, whose modern clothes are in strange contrast to the white drapery of the Christ, who stands to the right of them with his hand raised in blessing. In front of Him, huddled on a barrow, is the helpless body of a paralytic, on whose lap a kneeling woman bows her head. Behind these figures, a youth nude to the waist, with the distraught look as of one possessed, is being supported by a comrade; while near them stands a dejected-looking man with his gaze fixed eagerly on the Christ. A sturdy man with grizzly beard, in a brown cloak, completes the group. Farther back, along the sand, appear a woman and a child whom a fisherman is approaching, and beyond him a brown boat lies half out of the water. The vista of sand terminates in whitish yellow cliffs.

Signed and dated at the left: "L. Simon, 1894."

H. 47½ in. W. 54 in.

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ALFRED SISLEY

1840–1899

1082 RIVER SCENE AND BRIDGE. The river, which stretches horizontally across the foreground, is spanned on the left by a steel bridge, supported on two stone piers, followed by four arches on the farther

bank. The latter extends to the right, in a promenade shadded by poplars, beyond which appear various buildings, among them, one on the extreme right with a bright red roof, and a church nearer to the centre with a purplish red roof and bell turret. The water in front is mottled with reflections of the vari-coloured objects on the bank, and by those of the grey blue sky that is puffed all over with windy wracks of white cloud.
Signed at the right: "Sisley."

H. $21\frac{1}{8}$ in. W. $28\frac{1}{2}$ in.

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ALFRED STEVENS
1828–1906

1083 AUTUMN REVERIES. The composition is a harmony in brown. Masses of golden brown foliage occupy the background, interrupted on the right by two smooth grey trunks, and on the left by a slender stem. A grey stone balustrade separates the foreground, where a lady stands in pensive attitude, her chin resting on her right hand, which has a pearl ring on the third finger, while round the wrist is a gold bracelet with pink and dark blue stones. The other arm, laid across her bosom, holds a book. Her costume, of fawn colour, suffused in parts with a rosy bloom and creamy in the high lights, consists of a skirt, looped up at the sides and flounced at the bottom, and a long jacket, bordered with a ruffled edging. Her blonde hair, falling in soft waves over her forehead, is gathered into a mass on the crown and adorned with a bunch of flowers of very subdued blue, pink and white A few leaves lie scattered round her feet.
Signed at the left: "A . Stevens."

H. $30\frac{1}{4}$ in. W. $10\frac{3}{4}$ in.

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LÉOPOLD STEVENS

1084 COAST SCENE AND BUILDINGS. From the summit of a cliff, on the right of the foreground, which commands the view below, a path leads past a white thatched cottage, beside which a woman in blue is standing, to a high wall. This is part of an enclosure, in which appears a group of buildings, with brown and slaty roofs, that may form a coastguard or quarantine-station. They occupy the right of the composition; and the cliff on which they stand comes sheer down to the sand. This, curving round

from the right, stretches across the scene in a stripe that divides a horse shoe of water in front from another expanse beyond. Here in the distance appears an island, with a cluster of buildings, surmounted by a spire. A dull purplish boat floats in the grey water of the foreground, and two more are drawn up on the sandy spit.
Signed at the left: "Léopold Stevens."

H. 14½ in. W. 23½ in.

1085 MOTHER AND BABY. The figures are seen full-face against a drab plaster wall on the right of which hangs a coloured print, representing angels hovering over a ship on the sea, while underneath are verses. The woman is dressed in Breton costume; a slaty grey dress and white apron, and a stiff white cap, embroidered with yellow, fastened by strings, tied in a bow under her ear. She inclines her head to the left, and the strong, hard, ruddy features present a striking contrast to the soft brown hair and pale rosy face of the child. The latter is held up on the mother's lap, directly in front; its little hands resting on the mother's which are spread tenderly over its waist. The child is swathed in a greenish grey shawl that leaves visible only a white collar and dark blue sleeves.
Signed on the right, up the side: "Léopold Stevens."

H. 25½ in. W. 19¼ in.

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JOHN M. SWAN

BORN IN 1850

1086 WILD BOARS. Four wild boars, with grizzly grey bodies, and black legs, ears and snouts, have come upon a champagne bottle, lying on some sand at the edge of the water. They are drawn up in line; three of them facing to the front, while one on the extreme right has turned round and is rubbing his tusk against his neighbour's. The foreground is sprinkled with bits of golden-red vegetation and some tufts of tawny yellow grass, while behind the beasts is an indication of olive green foliage, backed with the red-gold tints of autumn.
Signed and dated at the left of centre: "J. M. Swan, 1879."

H. 4¾ in. W. 8⅛ in.

1087 TIGERS. Two tigers are lying side by side; their bodies slightly illuminated, against a dark background of murky olive-green hill-slope and steely blue sky. The one in front is extended across the foreground;

his tail lying along the ground towards the left corner; his forepart raised, and the head facing front. The full face also of the other one is seen on the right; but it is carried low, resting on the right paw, the neck grandly arched above it, the left paw poised at one side, while the rest of the body, back of the shoulder, disappears behind the front beast.
Signed at the left: "J. M. Swan."

H. 16½ in. W. 27¼ in.

1088 JAGUARS AND CROCODILE. The scene shows a luxuriance of tropical vegetation growing on swampy ground, intersected by pools. Over one of these, on the right of the foreground, extends a fallen tree. A jaguar is stretched along it, in an attitude of tense muscular action, watching the water. Below her, on the bank to the right, are her two cubs. One is quietly lapping the water, but the other has started back and is directing its gaze at the same spot that rivets the mother's. Here appear the flat head and long jaws of a crocodile, whose body becomes discernible in the shadow, trailing directly across the foreground.
Signed and dated at the left: "John M. Swan, 1891."

H. 17¼ in. W. 34½ in.

1089 LIONESS AND SNAKE. Night is setting down over the hills and a lioness has come down to drink at a pool that occupies the centre of the foreground. She has disturbed a large snake that was apparently slaking its fore part in the water, for, while the creature's back is coiled convulsively round the paw of the lioness, it has reared its head out of the water, and, turning back, darts its long tongue at the intruder. The lioness recoils in angry indecision; her head low to the ground, her right foreleg at a sharp angle, supporting her weight, and the back curving up and round to the right, where it disappears behind a rock.
Signed at the left: "John M. Swan."

H. 24 in. W. 34 in.

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OCTAVE TASSAERT
1800–1874

1090 FORLORN. The snowy street is deserted, save for two figures, seated on a doorstep at the left. The one, a woman in a bluish red shawl, with hands clasped upon her white apron, has closed her eyes in

exhaustion, while near her lies a faggot of sticks and another is propped against the wall. Nestling up to her is a plump little child with its fists held to its mouth. Beyond the figures a portion of a verandah shows against a relentless drab sky.
Signed and dated just right of centre: "Oc. Tassaert, 1855."

H. 12½ in. W. 9¼ in.

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FRITZ THAULOW
1847–1907

1091 THE WATERMILL. The top of the composition, to about one third down, is crossed by a row of picturesquely disordered buildings that have their feet in the water, which extends uninterruptedly to the front. Two gaps appear in this background; a narrow one towards the left, between a red brick house and a structure of drab clapboards; and a wider one, adjoining a pink brick house on the right that has steps leading down from a door to the water. The latter opening, through which appears a view of a bush, red wall, white cottage and the only glimpse of sky, is occupied by two water wheels. The right hand one is working, and the eddies, stirred by its escaping water, form a stream of movement clear to the front, rocking the reflections, that elsewhere bask quietly on the surface.
Signed and dated at the right: "Fritz Thaulow, '92."

H. 31¾ in. W. 46¾ in.

1092 SCENE IN SNOW. A strip of embankment, covered with snow, extends back from the left foreground, disappearing to the left behind a wall, in front of which stand four tall trees with scanty boughs. The river on the right is crowded with craft, laid up for the winter, conspicuous in the front being one end of a two-decked passenger steamer and the paddle box, with an inscription on a scarlet ground of horse-shoe shape—"Ville de Paris." The straggling group of boats, covered with snow, ends in some square structure suggesting a bathhouse, beyond which three arches of a bridge span the middle distance. Vehicles and pedestrians are crossing it, and in the distance on the right appear trees and houses on an eminence.
Signed and dated at the left: "Fritz Thaulow, '93."

H. 20¾ in. W. 27¾ in.

CONSTANT TROYON
1810–1865

1093 THE STREAM. The foreground reveals a portion of a winding stream, the front plane of which is in shadow from the foliage which forms an arch above it. On the left this springs from the trunks of three oaks whose upper branches are bare, while along the right bank extends a row of willows. Below them lies a punt from which a man in a red shirt is leaning out to cut reeds. In the middle distance is a stretch of sunlit meadows that extends to pale buff and violet hills. Above these rises an expanse of grey and blue sky, with some volumes of white cloud, while overhead the blue is paler and hung with darkish grey vapour.
Signed near the bottom, right of centre: "C. Troyon."

H. 13¼ in. W. 25 in.

1094 LANDSCAPE AND COW. Across the rich olive green foreground, sprinkled here and there with poppies, a cow is seen almost in profile, as she moves a little back towards the left, nosing the grass. She is a dun, with white markings on the saddle of the back, the belly, left leg, and neck. Bounding the pasture, behind her, is a mass of trees with dark juicy green foliage that fills the right half of the scene but slopes down towards the left, where a distant view appears of level grassland with indication of white buildings, seen against a violet hill. The sky, white over the horizon, grows to a greenish blue. One little puff of rosy lavender cloud hovers in the centre, near the trees.
Signed and dated at the left: "C. Troyon, 1856."

H. 23 in. W. 31⅜ in.

1095 WOODED LANDSCAPE; A beech tree has been felled, and its crown of branches, separated from the trunk, fills the left of the foreground. It is being dismembered by a woodman in blue trousers, red waistcoat, and white sleeves, and while he works near the top of the pile, a little girl in white cap and blue apron has crawled in amongst the tangle of branches and is playing peek-a-boo with a child, whose face peers from underneath a bough. A short section of the trunk stands on the right, and farther back on this side appear three men sawing up another trunk. Near them an

avenue commences, that stretches to the horizon. Overhead is a spacious sky, breezy and buoyant with grey and white clouds.
Signed at the left. "C. Troyon."

H. 25 in. W. 20½ in.

1096 SEA AND SHORE. Looking forward, one sees in front a stretch of shallow water, greenish blue with tinges of pale amber from the stirring up of the sand. A fisherman in a red shirt, a creel slung from his shoulder, is wading with his back to us. To the right of him a brown boat, with white stripe, swings to its mooring, while back of it is a single-masted smack, with a figure near it. The water is in shadow; so also a strip of the sandy shore, but beyond the latter a gleam of light cuts across the scene and illumines a steep slope to the left, on the top of which are white cottages and in the farther distance white and grey puffs of smoke. To the right, on a lower level, extends an irregular line of homes with drab and red roofs; the land finishing in a point, beyond which appear the blue hills of a distant shore. In the offing are two white sailboats. The sky, which occupies nearly three quarters of the picture, is a delicate grey blue, with a few filmy clouds above the horizon, catching the light; while higher up is a bank of streaky white vapour.
Signed at the left: "C. Troyon."

H. 10¾ in. W. 14½ in.

1097 SKETCH OF A COW. In the centre of the composition, moving away from us, so that her body is three quarters in view, is a reddish cow, with patches of white on her left flank, hind ankles, and the tip of her tail. The grass, of a tawny yellow, stretches towards a mass of golden brown foliage. The horizon line is about the level of the cow's belly, so that her body bulks strongly against the sky, which is filled with bluish creamy vapour that, higher up, loosens into streaks of grey and finishes in an open expanse of slaty blue.
Signed at the left: "C. Troyon."

H. 13⅝ in. W. 10¾ in.

1098 LANDSCAPE—YOUNG WOMAN AT GATE. Near the centre a young woman stands, resting her hand on the post of a gate, that is set in a hedge which crosses the composition diagonally. Hanging over the part of it behind her back are some garments, in colour mauve, white, grey

and blue. She is dressed in a lavender pink dress and white apron, and, as she turns her head to look to the right, the light catches her white cap. In front of the figure, on the left of the foreground, is a juicy green mass of large-leaved plants, while on the far side of the hedge appears a tall crop of bluish green vegetation, as of young wheat, backed by a screen of trees, one yellow, the rest dark green. The sky is filled with threatening clouds that grow lighter towards the right.
Stamped at the left: "Vente Troyon."

H. 20¾ in. W. 25 in.

1099 BY THE SHORE—TWO FIGURES. Hurrying from us along a sandy road are two figures: a man in red jacket and short blue trousers, carrying a net and a pole, and a woman in black dress, white cap and apron, with a basket. They are at a point about half way distant from the water, which shows greyish white on the right of the middle distance. Beyond it lies a horizon of faint blue cliffs. The glimpse of the water is enclosed on the left by three willows, which form the advance posts of a thicket of birch and oak, with tangled undergrowth, that extends forward, alongside the road, and fills the left side of the composition. The foliage is dark olive green, ending at the tips in yellowish and reddish brown. The sky a whitish cream, is piled over the right with grey cumulus clouds.

H. 31 in. W. 45½ in.

1100 RETURN FROM MARKET. Conspicuous, almost in the centre of the foreground, is a white cow, immediately fronting us. The light is concentrated on her and passes off to the left in diminished brightness, upon a string of sheep and a black and white cow, while on the right, as a foil to the focus of illumination, is the contrast of a brown cow in shadow. Behind the latter, also in shadow, is the herdsman in a blue blouse, who extends his arm to direct the movement of a white dog that is charging into the mass of animals, for a beast on the left has flung up his heels and is threatening to break away. The disturbance seems to have been caused by the meeting with a woman on a dapple grey horse whose rump appears above the dust that has been raised. The woman, dressed in a plain coloured gown, with a red kerchief and white cap, is bending down, as she addresses a man of whom we see only the face, topped with a high grey hat, and the red waistcoat and blue lapel of a coat. In the middle distance, on the right, a band of peasants is following a wagon of hay drawn by two horses. The sky, which occupies half

the composition, is greenish grey over a horizon of faint blue hills, with white clouds higher up breaking into a grey blue.
Signed at the left: "C. Troyon."

H. 23⅛ in. W. 35⅛ in.

1101 MAN WITH SHEEP. In the warm fading light of late afternoon a man is sitting near some sheep. His figure, seen in profile toward the right, is dressed in dark blue trousers and a red waistcoat with drab back. A felt hat of the latter colour, casts a shadow over the upper part of his face, which is turned to the front. The light catches his cheek and nose, as it does also the back of a sheep that is lying to the left and in front of him, and the nose of another that is lying farther to the left. The pasture slopes up to a distance, where, against foliage there is an indication of two sheep on the left and, on the right, of a cow.
Signed at the left: "C. T."

H. 10¼ in. W. 13½ in.

1102 A LEASH OF HOUNDS. That he may learn to conduct himself as becomes a good sporting dog, a young hound, with black and white markings and tan ears, has been leashed to an older one, whose colouring is white and orange tawny. While the latter is pointing steadily towards his left, the other, with tongue lolling out and forefeet firmly planted, is tugging at the chain in the opposite direction. The two beasts, nearly life size, occupy the entire foreground, the back being closed with greenery.

H. 45 in. W. 58 in.

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JOSÉ VILLEGAS

BORN IN 1848

1103 ALHAMBRA INTERIOR. Rearing up on the right are two columns, whose rose and creamy shafts terminate in spreading capitals, moulded with the so called "quarry ornament" of Hispano-Moresque design. To the shaft of one of the columns is attached a bracket device, formed of sword blades, below which hangs an Arabic inscription, over the head of a woman who is bound to the foot of the column. Except for some gold chains and a wisp of dark brown hair that streams across her bosom, she is nude to the waist, whence descends a filmy mass of white drapery and gold web. With tearful gaze she extends her right arm, as if appealing for mercy;

while near by on a step sits a Nubian, in a magnificent costume of rose-coloured bloomers, and gold embroidered vest over a full-sleeved white shirt, who holds across his lap a long sword. The background of this group is a deep crimson wall, at the base of which sit, expressionless, a row of white-robed men. To the left of the foreground an expanse of brown and silver mottled wall extends to the top of the picture. A metal dish, containing a few coins lies on the floor in the centre.

Signed at the right: "Villegas."

H. 29½ in. W. 17¾ in. —

ANTOINE VOLLON

1833–1900

1104 A MUSICIAN. On a spot of sandy ground, backed by golden brown and greenish foliage, reclines a youth, in a red tunic that leaves his right shoulder bare. His right arm, stiffened into a vertical position, supports his body, while the right leg is bent back, and the left one, extended, disappears behind a blue drum, on which rest a gourd bottle, and a trumpet. Lying in front of the drum is a black dog with head and ears erect, and in front of the youth are a cymbal and flageolet. To the right, the ground breaks into diversities of form that suggest water and a distant point of land. Above is a grey sky, with one puff of white cloud, and a burst of blue overhead.

Signed at the left: "A. Vollon."

Panel. H. 9⅜ in. W. 14 in.

1105 A HARBOUR. The harbour, extending across the foreground, is seen at low tide; pools of shallow water interrupting the white sand. On the left of it, heeling towards the front, so that the bright blue fittings of its interior are visible, lies a single masted boat. The sea-wall stretches across the middle distance, surmounted on the left by a pile of slate-coloured and reddish buildings, relieved by two with scarlet roofs. Midway is a light-house, and lying off the extremity are two double masted smacks, the rigging of which shows handsomely against a fine sky, that has a small fluster of white clouds on the left, but towards the right grows darker, with a peep of blue at the top. The water outside the harbour shows as a strip of sapphire blue, dotted with tiny white sails.

Signed at the right: "A. Vollon."

H. 25¾ in. W. 19¼ in.

1106 STILL LIFE. Against a tawny golden background stands, in centre of the composition, a tall brownish earthenware flagon with a pewter lid. To the right of it rests, in a slanting position, a large grey-white dish, bearing two superb peaches and a bunch of green grapes, while over its edge hang two larger bunches of green and purple grapes that mingle with a profusion of the same fruit, lying on the table. Above this mass appear the neck and bowl of a Bohemian glass goblet, of bottle green colour. Conspicuous on the left of the arrangement is a yellow pear that catches the chief light. Behind it in shadow is a peach.
Signed at the left: "A. Vollon."

H. 22½ in. W. 30¼ in.

1107 WOMAN AND FLAX-WHEEL. The gathering darkness has already immersed her flax-wheel and the woman sits in front of it, apparently lost in reverie. Her body, turned three-quarters to the front, is on so low a stool that her knees are raised above her lap, which is covered with a slaty-grey leather apron. On this one strong hand is laid, while the other is held to the waist of her black dress. As she turns her ruddy, earnest face to the right, the muscle of the neck catches the light, as does also the white cap that confines her black hair. A few cockle shells lie to the left of the brown floor.
Signed at the right: "A. Vollon."

H. 65 in. W. 50 in.

1108 MONKEY IN A STUDIO. Amidst the disorder of a studio a monkey sits, hunched up on the scarlet cushion of the model's throne, blowing a trumpet. He is arrayed in dark blue trunks, a greenish blue Japanesque jacket, and a hat with a red feather. Seated on the left of the composition, he has his back to a picture on an easel; in front of him is a tubular stove with a steaming pot on the top. Over a fireplace at the back is a cast of one of Michelangelo's figures from the Medici tomb; near it on the left hangs a low relief, while on the right appears a bust of Minerva. The floor is strewn with a jar of brushes, paint-box, books, music, palette, and pipe.
Signed at the left: "A. Vollon."

H. 18 in. W. 14¾ in.

1109 SHIPBUILDING YARD. Three sides of a raggedly outlined basin of water, that is entered from a distance in the background, are littered with débris of timber and the hulls of boats. Balks of timber lie diagonally across the foreground and to the left a brownish yellow boat is propped up with stakes, while behind it appears a group of masts. Across the horizon spread some dull grey buildings, and a few chimney stacks. The water reflects the cold glare of a light grey sky that towards the right grows darker.

Signed at the right: "A. Vollon."

H. 16 in. W. 20 in.

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KAREL EMIL WAUTERS

BORN IN 1846

1110 MARY OF BURGUNDY, GRANTING THE "GREAT PRIVILEGE." In 1476, by the death of her father, Charles the Headstrong, Mary of Burgundy became ruler of the Netherlands. She had already been robbed of her property in France by Louis XI, and, resolved to continue the war against him, summoned the Estates to Ghent. Taking advantage of the situation, they exacted from her the "Great Privilege" the Magna Charta of the Netherlands, which among other benefits provided that offices should be filled by natives only and that without the consent of the Estates no taxes should be levied.

Mary is here represented, taking the oath to the compact. Clad in a white silk gown, with gold embroidery around the square cut neck and tight sleeves, while loose oversleeves descend nearly to the floor her train is upheld by two fair-haired girls, also dressed in white and gold. She stands on a dais in the centre of the scene. Her right hand is raised; the other is laid upon a heavily bound Bible held by the archbishop. His cope of cloth of gold is supported by an acolyte, while two others stand by with cross and candle and a retinue attends him with flags overhead. Among the company in attendance upon Mary are a lady in waiting and two men in crimson robes.

Signed on the step at the left: "E. Wauters."

H. 50 in. W. 39 in.

Paris International Exhibition of 1878.

JAMES MC NEILL WHISTLER
1834–1903

1111 WESTMINSTER PALACE — NOCTURNE. In the luminous haze of a summer night that envelopes the whole scene, a faint blur of smoky black, separating the blue of the sky from the blue of the water, suggests the silhouette of buildings on the farther bank of the river. Towards the right looms up the shadowy form of the clock-tower of Westminster, two pale yellow discs indicating the clock's face. These are reflected in the water; and nearer to the centre is another yellow reflection from a spot of light close down by the water's edge. To the left of the reflection of the clock tower appears a touch of grey, and below it in the foreground another of slightly lower tone, while near the reflection of the yellow spot is faintly discernible a grey circle. A suggestion of shadow hovers over the immediate foreground.
Marked at the right with a faint suggestion of The Butterfly.

H. 11¾ in. W. 19¾ in.

Formerly in the I. Duret collection.

1112 THE LADY OF THE LANG LIJSEN. Seated, facing the left, is a lady in a grey silk kimono, embroidered with rose, blue and yellowish-salmon coloured flowers, the sleeves having a broad rose border, and a narrow purple one, finished off by a rolled and padded edging of the grey silk. A purple stole hangs from her shoulders, while over the lower part of her person is draped a deep dark purple drapery, enlivened with red, green and grey embroidery. Her golden red hair is drawn off the forehead and bunched in Japanese style at the back, where it is held in place by red-headed pins and a hoop of the same colour. The head is seen against a golden buff bureau, on which stand a blue and white jar and plate, the latter forming a background to her face. The girl is reclining back, her head a little forward, as she gazes down at a blue and white jar that her left hand holds upon her lap, of the same precious ware as the porcelain objects on the bureau. Known as "Lang Lijsen,"* it has suggested the title of the picture. Her right hand swathed in the sleeve of the kimono, poises a red pencil. Other pencils lie on the bureau behind her, beside a fan, a lacquer tray, and a cup and saucer. The background is a beautiful red gold.
The original frame, designed by the artist, is covered with an incised repeat

*A name given by the early Dutch traders to the blue and white Chinese porcelain, decorated with figures of "Long Ladies", or "Long Elizas."

of conventional wave-forms, interrupted at the corners and centre of the sides by a conventionalised chrysanthemum.
Signed and dated vertically on a blue and a pink strip; arranged side by side in the top corner, right: "Whistler, 1864"

H. 36 in. W. 24 in.

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EDUARDO ZAMACOIS
1842–1871

1113 TOREADOR'S TOILET. Looking over his right shoulder to a mirror that reflects part of his figure, a toreador is putting the last touch to his toilet. He is arranging a golden yellow sash over his costume, which consists of jacket, vest, and tight breeches of apple green silk, embroidered in silver and decorated with tags of white beads. Behind him the legs of a mahogany table show below a scarlet scarf and a crushed strawberry satin cloak, on which lies a black cap. A square-shaped chair, upholstered in leather and studded with large nails, stands against the red wall, on which hangs a picture in a black frame, representing a toreador attacking a bull.
Signed at the right: "Ed. Zamacois, 1866."

H. 9½ in. W. 7½ in.

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FÉLIX ZIEM
1821–1911

1114 CANAL—VENICE. A gondola, whose cab is filled with people, is being propelled across the foreground. It has just left a high, gabled doorway, on the left, beside which are two pale blue posts. Immediately beyond these juts out the shadowed wall of a palace, pierced with Gothic windows. On the roof, beneath a pergola, two figures are discernible. Over on the right side of the canal stands another palace, which, although it is in shadow, is reddened with a reflected glow. The vista of water terminates in a view of Santa Maria della Salute, its pale grey dome softly silhouetted against an orange creamy sky, that, higher up, cools to a grey blue, with a few fleecy clouds of rosy cream. A delicately wrought bracket-lamp projects from the building on the left.
Signed on the left: "Ziem."

H. 25½ in. W. 21 in.

1115 VENETIAN SCENE. Across the water, which dances in the sunshine with reflections of green, gold, brown, and red, appears a handsome landing-stage, backed by luxuriant foliage, topped with masses of tawny yellow. A wall of pinkish white masonry, extends to left and right of the landing stage, which is approached from the garden by a flight of steps, flanked with square projections, crowned with balustrades. Among the figures, grouped on the stage, stands a lady in red dress, with a white drapery over her head. Lying alongside is a gondola with a dark blue hood; and to the left of it another, of brownish colour with touches of red. Meanwhile is approaching from the right a long black gondola, filled with people. It has just passed a group of four blue posts, which corresponds to another group of five on the opposite side of the landing stage.
Signed at the right: "Ziem."

H. 16⅛ in. W. 24¼ in.

1116 ITALIAN LANDSCAPE. Battlemented walls crown a steep slope which descends on the right of the foreground. At the foot sits a woman in a white cap and a rose-coloured dress, gazing over the water which fills the rest of the foreground. Immediately in front of her is a little island with reedy banks, on which stand two trees with olive green foliage, while on the left the water extends to a bridge with two arches. Adjoining this is a towered structure that shows above the trees, and to the right are other buildings; all the architecture in this plane being creamy white in the sunshine, while the masonry and slope in the foreground are in shadow. The sky is a pale warm grey with a burst of blue in the right upper corner, and the reflections on the water mingle rose and blue with grey.
Signed at the right: "Ziem."

H. 8½ in. W. 13⅜ in.

SCULPTURES AND ART OBJECTS

I

SCULPTURES
FRENCH, FLEMISH, GERMAN, ENGLISH, AND ITALIAN
XV AND XVI CENTURIES

I

SCULPTURES
FRENCH, FLEMISH, GERMAN, ENGLISH, AND ITALIAN XV AND XVI CENTURIES

—

FRENCH (ISLE DE FRANCE)

ABOUT 1400

1117 HEAD OF THE MADONNA. She wears a veil and crown of which only the foremost point remains.

Limestone. H. 10 in.

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FRENCH

ABOUT 1400

1118 MADONNA ENTHRONED AND THE CHILD. The Virgin, in close fitting gown partly covered by a mantle, is seated on a bench. She wears a crown from which a veil falls over her shoulders. She holds the Child, clad in a long robe, on her left knee and supports Him with her left hand. The Child holds His left hand against His body and makes a sign of blessing with His right. The Virgin must originally have held a flower in her now empty right hand.

Wood, painted and gilded. H. 38½ in.

—

FRENCH

EARLY FIFTEENTH CENTURY

1119 MADONNA AND CHILD. She stands, draped in a wide cloak which is thrown over her right arm, holding the Child on her left arm. He is robed and sits with crossed legs holding a bird in His hands.

Luxuriant curls peep forth from under the Madonna's veil. Originally painted.

Limestone. H. 33¼ in.

From a church in Champaigne.

—

NORTH FRENCH

ABOUT 1520

1120 MADONNA STANDING ON THE CRESCENT MOON. The Child, held in her right arm, seeks to take a grape from her hand. She is robed in Flemish fashion, with a netted cap.

Painted limestone relief. H. 21¼ in. W. 8 in.

—

FLEMISH

ABOUT 1490

1121 MADONNA AND CHILD. The standing Virgin, clad in a loose gown, holds the Child on her left arm and clasps His right foot with her left hand. The Child wears a little shirt and holds a bunch of grapes in the left hand.

Wood. H. 16 in.

—

ANTWERP ARTIST

ABOUT 1520

1122 THE MARRIAGE OF JOSEPH AND MARY. Joseph and Mary face each other and clasp hands, the High Priest in the centre holds their hands with a corner of his stole and raises his right hand in blessing. A woman stands to the left of Mary and a man on Joseph's right. Both hold their right hands before them and apparently view the ceremony with displeasure. Probably from a large carved altarpiece.

Oakwood. H. 12½ in. W. 13 in.

FLEMISH

ABOUT 1520

1123 ADORATION OF THE KINGS. The seated Virgin holds the nude Child on her right knee, supporting Him with both hands. She wears a loose gown and flowing head-dress. One of the kings kneels to the left, supporting a gift on his left knee and clasps his hands reverently before him. The other kings stand in the rear holding gifts. All costumes in gold. Arms of the Child missing.

Oakwood. H. 14 in.

—

SOUTH GERMAN

ABOUT 1500

1124 THREE FIGURES FROM A GROUP OF THE PIETA. The Virgin, supported by St. John and a woman, folds her hands in prayer, her head slightly inclined to the left. She wears head covering and a loose flowing gown. St. John, with curly hair and wearing a loose coat, on the left. The woman, with costume similar to that worn by the Virgin, on the right.

Wood. H. 27 in.

—

SOUTH GERMAN

ABOUT 1500

1125 ST. MICHAEL. High relief. The right hand raised holding a sword, the greater portion of which is missing. The left hand, originally held the scales which are now missing. Long, flowing hair, pink shirt, and blue mantle. The back is hollow.

Wood. H. 36 in.

—

SOUTH GERMAN

ABOUT 1500

1126 VIRGIN AND CHILD. The Virgin, wearing a loose gown, is seated on a bench which rests on a console and holds the Child on her left knee, supported by her left hand. The nude Child holds a ball on

His left knee and steadies it with His right hand. The right arm of the Child and the left hand of the Virgin have been added. Very likely placed at the top of an altar.

Wood. H. 12 in.

—

SOUTH GERMAN (ULM?)

ABOUT 1520

1127 ST. FLORIAN. He is clad in full armour partly covered with a mantle, and wears a red cap. Originally gilt upon a red ground. Traces of colour partly preserved. He holds a spear (which has been added) with the left hand. Back hollow.

Wood. H. 39 in.

—

SUABIAN

ABOUT 1500

1128 A FEMALE SAINT. She wears a loose gown and cap with a veil flowing over the left shoulder. She holds her mantle with the right hand and a book in the left. Originally coloured. Both hands have been added.

Wood. H. 28 in.

—

SOUTH GERMAN

ABOUT 1520

1129 THE FLIGHT INTO EGYPT. The Virgin is seated on the ass and holds the Child with both hands. She wears a loose gown, and a veil about her head, over which is a halo. The Child is wrapped in cloths with a covering about His head. Joseph with the left hand leads the ass towards the right. He reaches for some fruit with the right hand. He is partially bald, full-bearded, and clad in a tunic. A fruit tree on the left. Round relief. Elaborately carved border.

Wood. Diameter, $10\frac{1}{2}$ in.

ENGLISH

SECOND HALF OF THE FIFTEENTH CENTURY

1130 THE CROWNING WITH THORNS. Christ is seated in the centre, surrounded by six scoffers. One binds Him, a second offers Him a reed, while two more standing above Him press the crown down on His forehead with prongs. The two others are mocking Him. Christ's robe is embroidered in a design of lilies.

Alabaster. Partially painted and gilded. H. 15 in. W. 11 in.

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ENGLISH

SECOND HALF OF THE FIFTEENTH CENTURY

1131 MADONNA AND CHILD. The Virgin, wearing an elaborate gown, holds the nude Child with her left hand, a portion of her gown covering Him. She wears a crown from which a veil falls over her shoulders, disclosing her curly hair. The Child, with curly hair, holds a dove in the left hand and plucks at a bunch of flowers which the Virgin holds with her right hand.

Alabaster. H. 21 in.

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FOLLOWER OF ANTONIO ROSSELLINO

FLORENTINE SCHOOL, ABOUT 1460

1132 MADONNA AND CHILD. The Virgin, wearing a loose mantle over her dress, holds the nude Child with both hands. She wears a veil over her wavy hair, and inclines her head to the right, with closed eyes. The Child gazes down at a dove which He holds with the left hand and raises His right hand in benediction.

Terra cotta relief. H. $18\frac{1}{4}$ in. W. $14\frac{1}{2}$ in.

BENEDETTO DA MAJANO

FLORENCE, 1442-1497

1133 PUTTO. Half facing to the right. He has curly hair and holds a cord around his neck with both hands. Back, with wings, unfinished. Nude. Feet missing and nose restored.

Marble. H. 22 in.

1134 MADONNA AND CHILD. Statuette. The Virgin, wearing a blue dress and red mantle, is sitting on a low seat holding the Child in front of her on her lap. The Child, wearing a cloth around His body and a coral chain on His neck, raises His hand in the act of blessing.

Painted terra cotta. H. 12½ in.

—

LORENZO DI PIETRO, CALLED IL VECCHIETTA

SIENA, 1412-1480

1135 RELIQUARY BUST. Stern features with short hair and curling beard. Large, staring eyes. He wears an ecclesiastical gown. elaborately decorated, with stole ribbons on which are depicted two saints. Circular opening in the breast. Octagonal base.

Wood painted and gilded. H. 22 in. W. 23 in.

—

UMBRIAN

SECOND HALF OF THE FIFTEENTH CENTURY

1136 KNEELING ST. MAGDALENE. She kneels, half turned to the right, with hands folded in prayer. She gazes downward to the right with half-closed eyes. Close fitting gown. Wavy hair over which is a halo. Square base.

Wood painted and gilded. H. 27 in.

CENTRAL ITALIAN (MARKEN?)

SECOND HALF OF THE FIFTEENTH CENTURY

1137 BUST OF A FEMALE SAINT. Smooth, flowing hair, the ends covered by the kerchief over her shoulders.

Wood. Painted and gilded. H. 26 in.

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UMBRIAN

SIXTEENTH CENTURY

1138 TWO ANGELS BEARING CANDELABRA

Wood. Painted and gilded. H. 28¼ in.

II

SCULPTURES

GERMAN, FLEMISH, FRENCH, SPANISH AND ITALIAN

XVII AND XVIII CENTURIES

II
SCULPTURES
GERMAN, FLEMISH, FRENCH, SPANISH, AND ITALIAN XVII AND XVIII CENTURY

—

GERMAN

SEVENTEENTH CENTURY

1139 AENEAS AND ANCHISES. Aeneas, clad in a coat of mail, carries his father over his shoulder.

Beechwood. H. 11½ in.

—

FLEMISH

SECOND HALF OF THE SEVENTEENTH CENTURY

1140 SUSANNAH AND THE ELDERS. Seated on a table in the centre of the group beneath a bower of palms and vines, she repulses the two elders who press near her on the left and on the right.

Ivory. H. 9 in. W. 6¾ in.

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SPANISH

LATE SEVENTEENTH CENTURY

1141 SAINT. The right hand is held to his breast, the left outstretched. Dark robe and voluminous gold-embroidered cloak.

Wood. Painted and gilded. H. 11¾ in.

SCHOOL OF GIOVANNI BOLOGNA

ITALIAN, SEVENTEENTH CENTURY

1142 THE SCOURGING OF CHRIST. Christ stands in a pillared hall, bound fast to one of the columns. He is bending slightly forward, while two soldiers scourge Him, one with a rod, the other with a scourge. On the right the High Priest, seated on his chair with several companions behind him, watches the scene. In the right foreground is a captain wearing a plumed helmet. His right hand rests on the arm of the chair, his left on a staff.

Painted stucco relief. H. $33\frac{1}{2}$ in. W. $33\frac{1}{2}$ in.

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ITALIAN

EIGHTEENTH CENTURY

1143 PIETÀ. The Virgin, gazing heavenward, holds the dead Christ upon her knees. The Crown of Thorns lies at her feet.

Ivory. H. $8\frac{3}{4}$ in.

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ITALIAN

EIGHTEENTH CENTURY

1144 PIETÀ. The composition includes fourteen figures. The Virgin is seated on high, holding Christ's body on her knees. St. John on the right, Mary Magdalene on the left. Joseph of Arimathea and the captain stand before them. The remaining eight figures are soldiers and assistants. The figures are of carved wood, painted and dressed in silk and leather. Several have waistcoats of coloured silk embroidery on net.

H. of single figures 7 in.

JEAN ANTOINE HOUDON

Born at Versailles in 1741. Died at Paris in 1828. Sculptor chiefly of portraits, statues and busts.

1145 PORTRAIT OF A BOY. Bust. Head slightly turned to the left. Short, wavy hair. He wears a loose shirt with fluted collar which is open at the throat.

Tinted plaster. H. 16 in.

—

FRENCH

PERIOD OF LOUIS XV

1146 THE KNIFE GRINDER. Bronze copy of the antique figure, of which the most famous copy is in the Uffizi, belonging to the group of the Flaying of Marsyas.
He has laid the knife on the stone in front of him, holding it firmly with the first two fingers of his left hand. A cloak is thrown over his left shoulder.
Gilded bronze base.

Bronze. H. (with base) 14 in. W. 8½ in.

From the Demidoff Collection.

—

CLAUDE MICHEL, CALLED CLODION

Born at Nancy in 1738. Died in 1814 at Paris. Pupil of Thomas Michel. Since 1773 member of the Academy of Paris.

1147 YOUNG PAN WEEPING. He is seated on a goatskin, his goat's feet crossed, his left hand pressed to his eyes and his right across his head.

Bronze. H. 24 in.

From the Demidoff Collection.

III

FRENCH SCULPTURES

XIX CENTURY

III
FRENCH SCULPTURES
XIX CENTURY

—

AUGUSTE RODIN

Born in 1840 at Paris. Pupil of Barges and Carrier-Belleuse. Working at Paris.

1148 THOUGHT. High, square marble block, from which the head alone emerges. The head, wearing a cap, rests against the stone as though on a parapet.

Marble. H. 30 in. W. 17 in.

Replica in the Luxembourg Museum.

1149 DESPAIR. Seated, nude female figure. She clasps the sole of her left updrawn foot with both hands. Her head is hidden in her arms. Signed on the pedestal on the right: A. Rodin.

Marble. H. 11½ in. W. 7½ in.

1150 AWAKENING. Kneeling, nude female figure emerging from the stone from the knees upward. The head drooped slightly toward the right shoulder. Both hands buried in her hair.
Signed on the lower right hand corner of the pedestal: A. Rodin.

Limestone. H. 19½ in. W. 8½ in.

ANTOINE LOUIS BARYE

Born at Paris in 1795. Died there in 1875. Pupil of Bosio, Gros, and Fauconnier. Painter, engraver and especially sculptor of animals.

1151 GREYHOUND AND HARE. The hare, seized by the hound between its hind legs, lies with its head between its forefeet.
Signed on the base: Barye.

Bronze. Green-brown patina. H. 26 in. W. 18¼ in.

1152 TIGER SLAYING A DEER. He clutches it with the left forepaw, tearing open its breast.
Signed near the right forepaw of the tiger: Barye.

Bronze. Green-brown patina. L. 22 in. H. 13 in.

IV

CHINESE BRONZES AND PORCELAINS

—

RUGS AND TEXTILES

IV

CHINESE BRONZES AND PORCELAINS

—

RUGS AND TEXTILES

—

1153 BRONZE STATUE, BUDDHA SEATED ON A DRAGON. The dragon rests on a lotos blossom base. The God attired in a close-fitting garment ornamented with cords allows the dragon to lick his right hand, while his left rests on the monster's back. Crown of leaves with a small Buddha in the front. Flowers entwine about his shoulders.

Bronze gilded. H. 17½ in.

MING DYNASTY (XV CENTURY)

—

1154 BRONZE STATUE, BUDDHA. Seated on a base with crossed legs and folded hands. Attired in a garment embroidered in lotos blossoms. There was originally a small figure of Buddha in the front of the crown, which has been broken out.

Originally gilded bronze. H. 15¼ in.

MING DYNASTY (XV CENTURY)

—

1155 BRONZE VASE DECORATED WITH CLOISONNE ENAMEL. Pear shaped, standing on a foot, with narrow neck. Two rings passing through loops held by shields form a handle. Light blue ground with peony blossom design, chiefly in red, yellow, blue, green and white (each blossom varying), divided by horizontal rings. Vertically placed leaves and triangles at the neck.

Bronze. H. 16 in.

KANG-HSI PERIOD (1662–1722)

1156 PORCELAIN GINGER JAR WITH COVER. White hawthorn blossoms on a blue ground. Two blue rings at the bottom.

H. 10½ in.

KANG-HSI PERIOD (1662–1722)

—

1157 PORCELAIN, BOTTLE-SHAPED VASE. Purple, partially covered with light blue glaze. Cream coloured at neck. Thick, ball-shaped body, straight narrow neck.

H. 13¾ in.

CHIEN-LUNG PERIOD (1736–1795)

—

1158 PORCELAIN, OVIFORM VASE. High turquoise blue glazed vase. Wide neck and oval body.

H. 20 in.

CHIEN-LUNG PERIOD (1736–1795)

——

1159 RUG WITH DOUBLE CUFIC BORDER. Field: Geometrically conventionalized leaf forms in pale yellow relieved by small passages of dark blue or dark red ground.

Border: Geometric pattern developed from Cufic inscriptions, cream on red.

Wool. Size 5 ft. by 3 ft.

WESTERN ASIA MINOR, EARLY XVI CENTURY

—

1160 RUG WITH GEOMETRICAL DESIGN IN DARK RED AND YELLOW. Field: Geometrically conventionalized leaf forms in yellow relieved by scarlet red.

Broad border with diamond shaped areas in red and blue on yellow ground. Narrow outer guard band with undulating design.

Wool. Size 5 feet by 3 feet.

WESTERN ASIA MINOR, EARLY XVI CENTURY.

1161 VELVET BROCADE. One section of a great climbing pattern, based on the pomegranate and the pink. Alternating concave and convex bands covered at their intersections by a large pomegranate device above and two similar devices, reduced in size, below.
Pattern in red velvet on a gold brocade ground. Edged with galloon.

L. 38 in. W. 23 in.

Formerly in the collection of Mrs. Lydig, New York. Cat. No. 126.

ITALIAN, VENÈTIAN, XV CENTURY.

—

1162 TABLE COVER. Crimson velvet embroidered all over with a foliated pattern in gold, showing conventionalized lilies, roses and other flowers. Edged with galloon and deep gold fringe.

L. 72 in. W. 48 in.

Formerly in the collection of Mrs. Lydig, New York. Cat. No. 132.

ITALIAN, LATE XVI CENTURY.

ADDENDA

ITALIAN SCHOOL

ITALIAN SCHOOL

—

JACOPO DI CIONE

Youngest brother of Andrea Orcagna. He worked in his brother's bottega in the sixties. 1368 he carried out the big S. Matthew for Or San Michele, now in the Uffizzi. 1368–69 inscribed among the Medici a Speziali. Later in companionship with Niccolo di Pietro Gerini.

1163 THE FOUR CROWNED MARTYRS. Four naked young men, wearing only loin-clothes, stand before the tyrant with their hands tied behind their backs. They are the four crowned saints, Severus, Severianus, Corphorus, and Victorinus. A man is scourging them, but at the same time a little black devil is tormenting the tyrant, who sits on a throne. He is clothed in red and the scourger in yellow. The colours are bright and lively.

Panel. H. 24 in. W. 17½ in.

The picture shows close connection, especially in the types and in the folds, with the Crucifixion in the National Gallery (No. 1468) attributed to Spinello Aretino, but evidently one of Jacopo di Cione's best works. Compare Sirén "Giottino," p. 90. A 32.

Described and attributed by Osvald Sirén.

—

SPINELLO ARETINO

LUCA SPINELLI

Florentine School. Born in 1332 at Arezzo. Died there in 1410. Pupil of Jacopo del Casentino. His most important frescoes are in Florence, Arezzo, and Pisa (Campo Santo).

1164 CRUCIFIXION. Christ is hanging on a high crucifix looking down to the left, while Longinus pierces his side with a spear. In the left foreground the fainting Virgin, wearing a dark blue mantle, is supported by two women. Behind the group are soldiers on horseback. The Magdalen, wearing a red dress, embraces the cross as she kneels at the foot of it. To the right are the three men dividing the cloak of Christ; behind them the colonel on horseback is followed by other mounted men. Gold background. The main colors are a vivid red and light blue. In the upper corners are St. John the Evangelist and an eagle.

Panel. H. 22⅓ in. W. 13½ in.

—

SCHOOL OF PAOLO UCCELLO

FLORENTINE, ABOUT 1460

1165 TWO HORSEMEN. A young cavalier, riding a gray horse towards the left, looks up in surprise at an eagle flying before him. He wears armour and a red mantle trimmed with ermine. With his right hand he waves his hat. On the back of the horse is the coat of arms in red and white design. Another rider, wearing a white costume and riding a brown horse is seen from the back to the left. He points to the bird with his right hand. A castle to the left and a wood to the right in the middle distance.

Panel. H. 15¾ in. W. 13½ in.

Very likely from the ends of a cassone.

—

FOLLOWER OF FRA ANGELICO

FLORENTINE SCHOOL, ABOUT 1450

1166 THE PAPACY OFFERED TO S. GREGORY. Saint Gregory is sitting on a throne outside of a city wall listening to a monk who is seated to the right. He wears a light violet costume, the monk a blue costume. The Saint is stretching out his right hand and resting his head upon his left. Rocks to the left and a meadow with flowers in the foreground. Some of the houses of the city are painted blue and have red roofs.

Panel. H. 11 in. W. 8 in.

BASTIANO MAINARDI

Compare No. 69

1167 THE ROSARY. Two panels forming wings to a Madonna of the Rosary.

1. Left Wing: S. Domenicus, kneeling with the representatives of the terrestrial hierarchy, the pope, the emperor, the king, the cardinal, the bishop, the abbé, doctor, and a number of young men without rank, and servants. Nearly all are turned to the right. Gold background.

2. Right Wing: A female saint, kneeling in company of the empress, the queen, the countess, the abbess, and other women and girls, all of them turned to the left. Gold background.

Panels. Each H. 11 in. W. 15½ in.

Described by A. Venturi, La Galleria Crespi in Milano, 1900, p. 201.

—

MARIOTTO ALBERTINELLI

Florentine School. Born in 1474 at Florence. Died there in 1515. Pupil of Cosimo Rosselli. He worked together with Fra Bartolommeo.

1168 THE NATIVITY. In an open landscape with a ruin to the right the Virgin is kneeling in adoration before the Child. The Child lies in the centre sucking His finger. St. Joseph, sitting at the left is looking down at the Child. He wears a pink costume and yellow mantle and holds a stick in his left hand. Quite to the right the heads of the ox and the ass are seen as they feed in a manger. At the extreme left, in the distance, the shepherds on a hill are receiving the message from the angel.
Predella.

Panel. H. 7 in. W. 24 in.

—

NEROCCIO DI LANDI

Compare No. 109

1169 FOUR SAINTS.

1. S. Barbara. The saint is kneeling to the right holding an arrow in her left hand, a book in her right. She wears a reddish brown costume and green sleeves.

2. S. Christina. The saint, wearing a pale green dress, is kneeling to the left, holding a palm in her right, a book in her left hand.
3. S. Jerome turned to the right, and covered with a pink shirt, rests on one knee and is beating his breast with a stone.
4. S. Galgano kneels to the left, holding in his hands a sword. He wears a short blue jacket and red trousers.

Panel. H. 11½ in. W. 9¾ in.

—

SIENESE, EARLY XV CENTURY

1170 SAINT PAUL. He is seen in half length figure turned to the left holding a book with red cover in the left hand and a sword in his right. He wears a vermilion tunic and an olive green mantle. A halo around his head. On the background in Gothic letters inscribed S. Paulus. The margin is gilded with raised decoration in pastiglio.

Panel. H. 10¾ in. W. 9½ in.

Attributed by Frank Jewett Mather, Jr., to Gherardo Starnina in Art in America, Vol. I, No. 3.

—

GIOVANNI BATTISTA CIMA DA CONEGLIANO

Compare Nos. 176–178

1171 SAINT STEPHAN. Bust. Slightly turned to the left. He wears the costume of a deacon, an amice and a red dalmatic bordered with apparels. In front of him is a palm which he seems to hold in hands which are not visible. There is a halo around his head. Gray background.

Panel. H. 13 in. W. 11 in.

—

MORETTO DA BRESCIA

ALESSANDRO BONVICINO

Compare No. 236

1172 PORTRAIT OF A LADY. Half length figure. She is slightly turned to the left. She wears a dress of white brocade which is open in front and has puffed sleeves tied with dark red ribbons. Her cap is of

gold embroidered net. With both hands she clasps a small Bolognese dog. At the bottom of the picture a gray balustrade. Dark brown background.

Canvas. H. 34 in. W. 26 in.

The right attribution due to B. Berenson.

—

CANALETTO

Compare No. 292

1173 VIEW OF VENICE. To the left the church of Santa Maria Maggiore and to the right in the middle distance the towers of Santa Maria della Salute. Many gondolas on the water.
Blue roofs. Red houses. Blue water and sky with white clouds.

Canvas. H. 13 in. W. 19 in.

Not quite finished.
From the collection of Herbert Horne in Florence.

—

CORREGGIO

ANTONIO ALLEGRI

Compare No. 254

1173A MADONNA AND CHILD, ELIZABETH AND ST. JOHN. The Virgin, holding the Christ Child on her left knee, is sitting to the left seen in half figure in front of a bower of leafy verdure. The Christ Child is grasping the scroll of the Cross which St. John holds up to him. St. John is seen at the right corner looking towards the Child. Behind St. John is Elizabeth, wearing a wimple and her mantle over her head. A background of hilly landscape is seen beyond the figures.

Panel. H. 24 in. W. 18 in.

The influence of Mantegna is apparent, especially in the type of Elizabeth.
About 1512–14.
From the Collection of the Prince Leopold of Hohenzollern at Sigmaringen, who acquired it in 1888 in London.
Described by Morelli, Italian painters, II, p. 151.
Described by Fritz Harck: Archivio storico dell 'arte, VI, p. 390.

Described and illustrated by Corrado Ricci: Correggio, translated by Fl. Symonds, 1896, p. 111, and plate 102.
Described and illustrated by H. Thode: Correggio, Künstlermonographie, p. 24 and plate No. 4.
Described and illustrated by Georg Gronau: Correggio, Klassiker der Kunst, 1907, p. 7.
Described by T. Sturge Moore: Correggio, New York, 1906, p. 254.
Described by Selwyn Brinton: Correggio, London, p. XXXII.
Listed by B. Berenson: North Italian Painters, 1907, p. 201

FLEMISH SCHOOL
XV AND XVI CENTURIES

FLEMISH SCHOOL
XV AND XVI CENTURIES

—

FRANCO FLEMISH ARTIST
ABOUT 1480

1174 PORTRAIT OF A DONOR. Half figure slightly turned to the left. An elderly man, clean shaven, his hair falling upon his shoulder clasping his hands in prayer. He wears a red cap, a dress of black velvet brocade and a brown mantle with a large collar of white fur. On his left arm sits a fly. Dark blue background.

Panel. H. 10 in. W. 8 in.

—

FLEMISH (BRUSSELS) ARTIST
1483

1175 PORTRAIT OF A BOY. Facing the spectator, half figure. He wears an orange coloured brocaded costume, the sleeves trimmed with black fur, and a black cap decorated with a pearl-set ornament. Around his neck is the order of the Golden Fleece. The right hand alone is visible and holds a flower. His blonde hair, cut a little above the shoulders stands out slightly at the sides. Greenish-blue background. At the top of the panel is a Dutch and French inscription both saying the same, as follows:
Gedaen In Jaer ons here 1483 tsinen 5 en Faerre.
Fat lan 1483 et trois on 5e an de son eage.
(Translated: made in the year 1483 in the fifth year of his age).

Panel. H. 11½ in. W. 9½ in.

PIETER BRUEGEL, The Elder (?)

Compare Nos. 419 and 420

1176 ORGAN PLAYER AND PIPER. On a bench at the foot of a tree sit two peasants turned to the right. The one nearest to the spectator wears a brown coat and bluish-green trousers and is playing the hand-organ. The other wears a red cap, gray coat, and brown trousers. He is turning towards the organ player and appears to be singing.

Panel. Diameter 13½ in.

—

HANS MEMLING

Compare No. 324

1176A HALF FIGURE OF CHRIST. He is turned slightly to the right holding the right hand up in blessing, the left is seen in foreshortening in the lower right corner of the picture. The hands show the wounds. Long curls fall upon the shoulders and the crown of thorns has wounded his head and the blood flows over his forehead. Tears are on his cheeks. Rays emerge from his head. His dress is dark purple. Two columns in the background.

Panel. H. 21 in. W. 13 in.

From the collection of a noble family of North Italy.
Accepted by Dr. Max J. Friedländer.

DUTCH AND FLEMISH SCHOOLS
XVII AND XVIII CENTURIES

DUTCH AND FLEMISH SCHOOLS
XVII AND XVIII CENTURIES

—

GERARD TERBORCH

Compare Nos. 504 and 505

1177 SCENE IN AN INN. In the right foreground a soldier, seen in three quarters length and turned to the left, sits at a table taking tobacco out of a box. He wears a red cap and a yellowish brown coat with white sleeves and his long black hair falls on his shoulders. Another man, wearing a soft black hat and a black mantle, sits to the left on the other side of the table in the shadow, a glass of beer in his hand. A boy holding a bottle is seen in the background behind the soldier.

Canvas. H. 10 in. W. $7\frac{1}{2}$ in.

An almost identical picture described by Hofstede de Groot: Catalogue Raisonné, No. 198 is in the Schloss Collection in Paris.

—

MICHAEL SWEERTS

Compare No. 550

1178 SEATED MAN WITH BOY. Both facing the spectator. The man sits in a high-backed leather chair. Smoke rises from a pipe held in his left hand. His right hand rests upon the arm of the chair. His hair hangs in short curls upon his shoulders from under a brown hat with irregular brim. Both man and boy wear flaring white collars. The man wears a black costume and a long chain and medal, the boy a red coat. Gray background.

Canvas. H. $19\frac{1}{2}$ in. W. $15\frac{1}{2}$ in.

The right attribution due to Hofstede de Groot.

GOVERT CAMPHUYSEN

Compare Nos. 557–561

1179 CATTLE MARKET. At the entrance of the village a long row of cows are standing in front of the peasant houses and men are passing among them buying or inspecting them. A white cow in the middle is held by a girl while a peasant wearing a red coat is looking the cow over. To the left is an inn in front of which a carriage with horses is halting. A number of sheep are lying in the right foreground. A false A. Cuyp signature in the lower right corner.

Panel. H. 22½ in. W. 32 in.

Painted about 1660, possibly during the stay of the artist in Sweden.
Sale, F. Muller, Amsterdam, 1913.

—

ADRIAEN VAN DE VELDE

Compare Nos. 602–606

1180 HORSES AND SHEEP AT PASTURE. In the centre stands a brown horse grazing, in profile to the right. To the left, a little behind him, another grayish-brown horse facing left, lies on the ground near a fence. Beside and in front of him are five sheep two of them standing up. Behind the fence are trees and in the right foreground a stream. Beyond the stream is a flat pasture with cattle. In the distance is a row of slender trees. A few white clouds are on the pale blue sky.
Signed in the left foreground: A. v. Velde.

Canvas. H. 11½ in. W. 14½ in.

Painted about 1658–60.
Hofstede de Groot: Catalogue Raisonné, No. 335.
Sale, C. Sedelmeyer, Paris, 1907.

—

AELBERT CUYP

Compare Nos. 621–628

1181 INTERIOR OF THE GROOTE KERK, DORDRECHT. Four of the warm gray sandstone columns are visible, the two nearest ones lighted on their upper part by the sun. On the second column to the left

is the pulpit. In the left foreground a woman wearing a red bodice is in conversation with a man who wears a dark brown coat and blue trousers. A dog stands near them. Another woman carrying a milk pail and two men are farther back to the right. On the columns and near the windows hang a number of memorial tablets. Bright sunlight.
Signed in the left foreground: A. Cuyp fecit.

Panel. H. 16½ in. W. 13 in.

Of the best period of the artist, about 1660. Somewhat similar pictures in Aachen and Innsbruck.
Possibly identical with No. 749 C, in Hofstede de Groot's Catalogue Raisonné.

1182 PORTRAIT OF A LADY. Bust. She is facing the spectator, slightly turned to the left and wears a black costume, a cap and a white collar, tied in front with a black ribbon. Part of her hair falls upon her shoulders. She appears to be about forty-five years old and wears pearl earrings and a pearl ornament in her cap. Dark gray background.

Panel. H. 27½ in. W. 20½ in.

Formerly in the collection of A. Achenbach in Düsseldorf, under the name of Rembrandt. Attributed to Cuyp by Dr. Hofstede de Groot.

—

ADRIAEN BROUWER

Compare Nos. 680–686

1183 LISTENING TO THE NEWS. In the left foreground of a tavern a man sits in profile to the right, wearing a brown coat with yellow sleeves. In his left hand he holds a glass of beer. His right arm hangs down, the hand grasping a blue jug on the floor. To the right a man in profile towards the left, wearing a plumed hat, gray coat, and reddish trousers is reading the news from a paper. A woman with a white cap and dark blue dress leans on the back of the chair. A third man, facing the spectator, stands between the two peasants, leaning his arms upon the back of a chair and looking at the reader.
Signed on the left with the monogram A B

Panel. H. 14 in. W. 16½ in.

Similar to the picture called "Politicians" in the Schloss Collection in Paris (Hofstede de Groot: Catalogue Raisonné, No. 62) without the part showing a dog in the foreground and two men near a fireplace in the back.

1184 SCENE IN A TAVERN. In the left foreground a young man is sitting, apparently asleep, holding a pipe in his left hand. In front of him is a tabouret on which a pewter jug and a glass stand. In the background are three men in front of a chimney, one of them sitting at a table. A woman is leaving the room through a door in the right. A few small logs of wood are in the foreground.
Signed in the right foreground, A. B.

Panel. H. 10 in. W. 13½ in.

Accepted by Dr. Hofstede de Groot as a work by Brouwer.

—

JAN SIBERECHTS

Compare No. 707

1185 HORSES AND WAGON. In a valley opening into a hilly landscape with blue mountains in the distance, two men are working in the foreground, digging up grassy turf and loading it upon a wagon. Three horses are harnessed to the wagon and stand in front of it. Two horses are white and one reddish-brown. The latter stands in the left foreground. The harness is decorated with blue and red tassels and ribbons. The man who is digging wears a blue and red coat and red trousers, the other a white shirt and brown breeches. To the left a magpie is sitting upon a willow tree.
Signed in the right foreground: J. Siberechts, 1694.

Canvas. H. 14 in. W. 12 in.

—

GERRIT VAN ZEGELAAR

Born in 1719 at Loenen, died in 1794 at Wageningen. Painter of genre scenes.

1186 CARPENTER TAKING HIS MEAL. The carpenter is standing behind his bench holding in one hand a knife and in the other a herring which he shows to the spectator. On the bench the working instruments, beside them bread and an earthen jar. In the background a house surrounded by trees. Dark gray clouds in the sky.
Signed on the bench: G. Zegelaar.

Panel. H. 14 in. W. 10½ in.

1187 STONE MASON TAKING A REST. He is standing behind a pile of bricks beside a scaffold on which is fixed a hod for the mortar. He holds a pipe in his left hand and grasps a jug with his right. A peasant house and trees in the background. Gray clouded sky.
Signed on one of the bricks; G. Zegelaar.

Panel. H. 13½ in. W. 10½ in.

—

ADDENDA TO SCULPTURE

—

PIERRE FRANCHEVILLE

Born at Cambrai, 1548, and died at Paris, in 1618. Pupil of Giovanni Bologna. Worked in Genoa, Florence, and Paris.

1188 PORTRAIT OF GIORDANO BRUNO. Bust. He is looking down to the right, wears a short beard, moustache and curled hair. He wears a coat buttoned in the front and a soft collar. The sleeves of his cloak are raised on his shoulders.

Terracotta, H. 24 in. W. 16 in.
Both the attribution given to this sculpture and the name of the model are traditional.

—

STYLE OF BENEDETTO DA MAJANO

FLORENTINE ABOUT 1500.

1189 PIETÀ. Four figures. In the centre sits the Virgin with folded hands holding the dead Christ on her lap, and looking at him with a sorrowful expression. She wears a red gown seen only in the front and a dark blue mantle which covers the whole figure. To the left kneels Saint John in a green shirt and a red mantle looking up and supporting the shoulders of Christ. To the right Mary Magdalene bends over the feet of Christ which she holds upon her left knee. She wears a claret-red dress and a yellow mantle.

Terracotta, painted.

H. 23¼ in. W. 39 in.
A somewhat similar group by Benedetto da Majano is in the Metropolitan Museum in New York.

NOTES

ADDITIONAL NOTE TO NO. 362

The coat-of-arms is, according to Dr. F. Winkler, that of the Count Charles de Croy, who was knight of the Golden Fleece. Emperor Maximilian made him Prince de Chimay in 1486. A number of illustrated manuscripts bearing his coat-of-arms are in the Brussels library. He died in 1521.

—

ADDITIONAL NOTE TO NO. 378

Dr. Fred C. Willis has rightly noticed that the same coat-of-arms is found on the altarpiece attributed to Patinir in the Munich Pinakothek (No. 141–3). According to Dr. Braune it belongs to Lucas Rehm from Augsburg, who lived in Antwerp representing the bank of the Fuggers. He married there Anna Ehen in 1518. The representation of St. Rocchus in the painting in Munich hints at the pestilence in Antwerp in 1519 — it was very likely executed in this year. Our painting must have been painted about the same time, as Lucas Rehm lived in Cologne from 1520. In the inscription should the word: "geds" read: "gebs;" the sentence translated means: if it goes well, it is given by God.

—

ADDITIONAL NOTE TO NO. 410

This picture should have been listed under the Brussels School, as it is more in the style of the Master of the Magdalen legend than in that of Jan Mostaert.

APPENDIX

INDEX OF GERMAN, FRENCH, SPANISH AND ENGLISH PAINTERS

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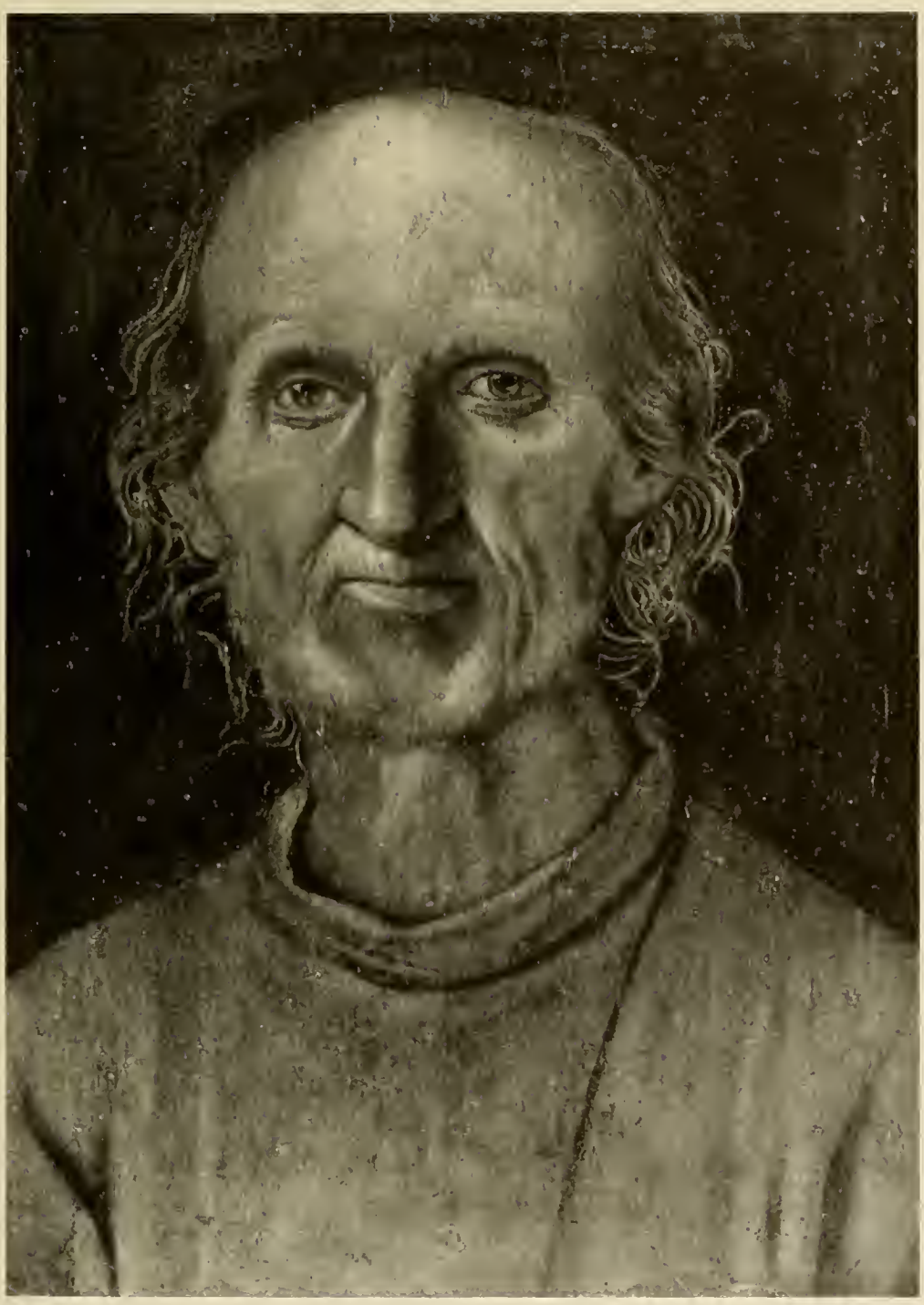

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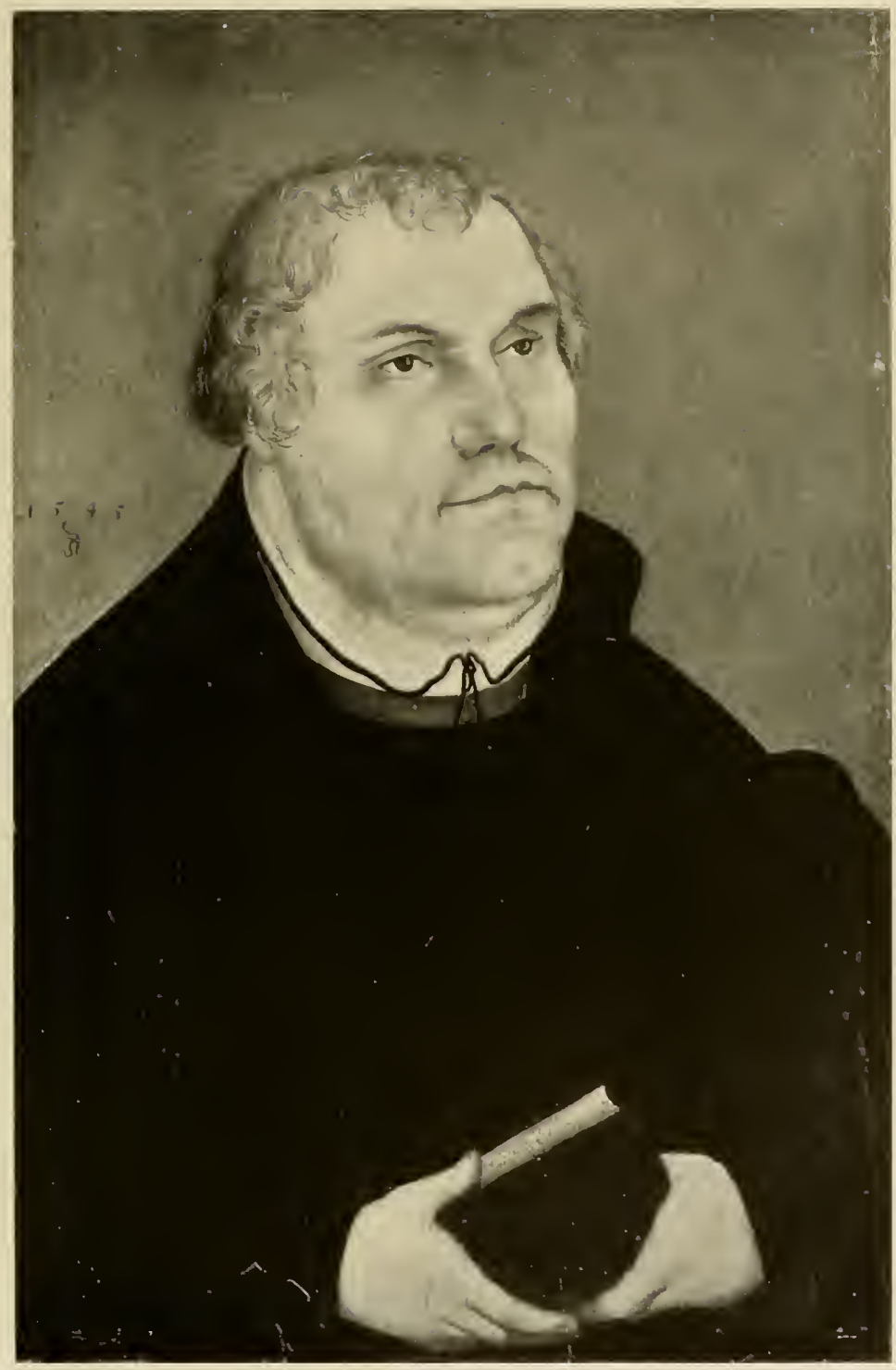

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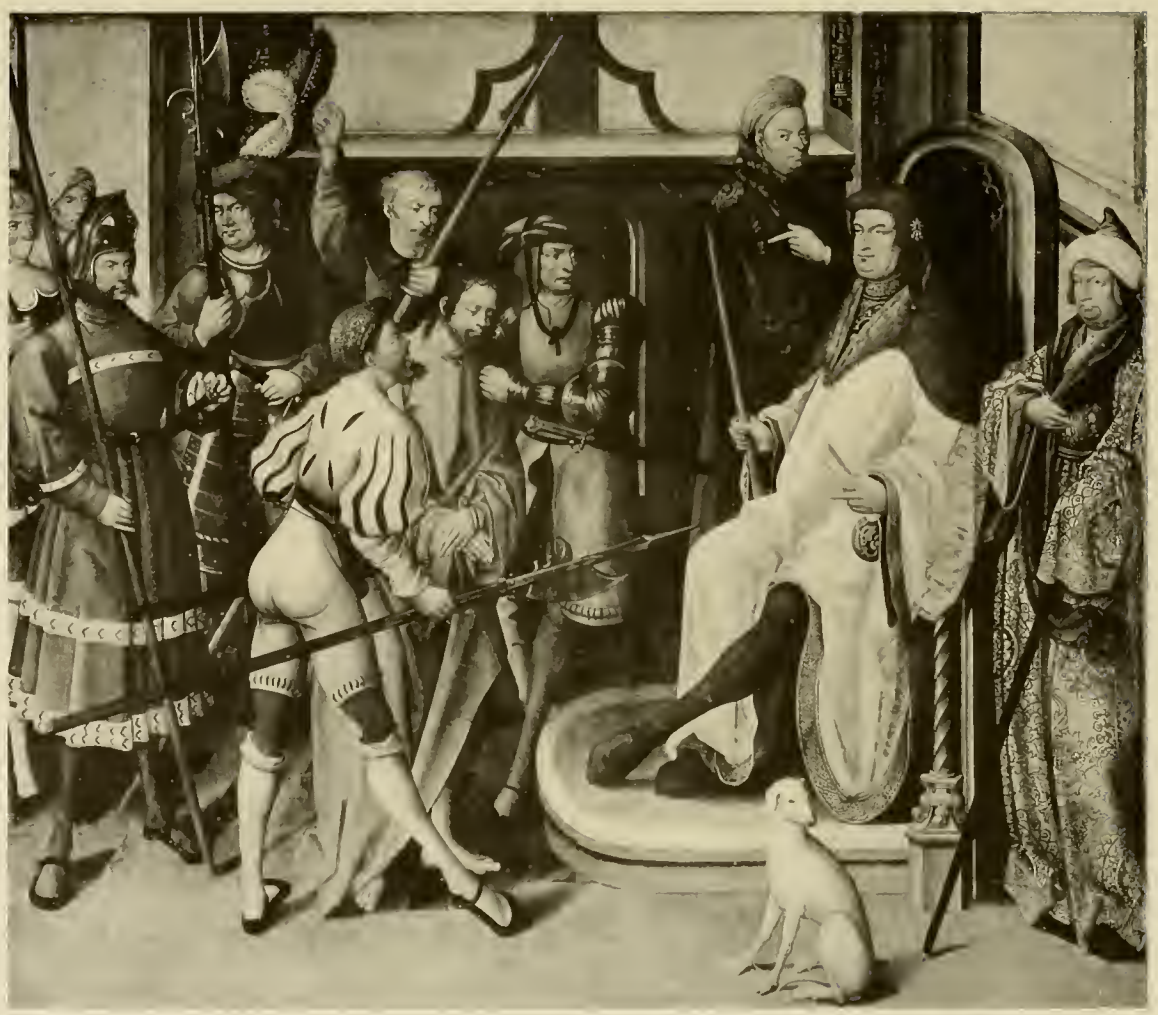

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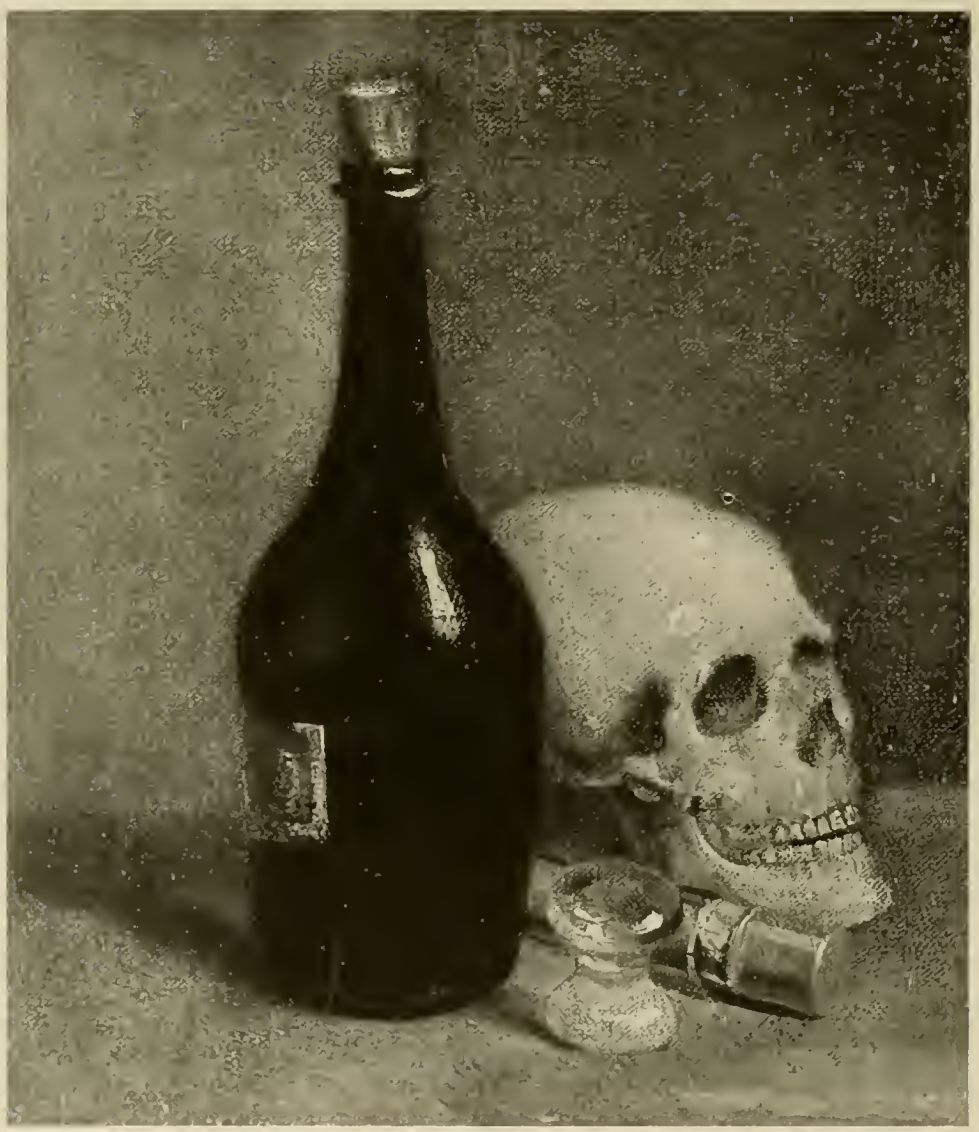

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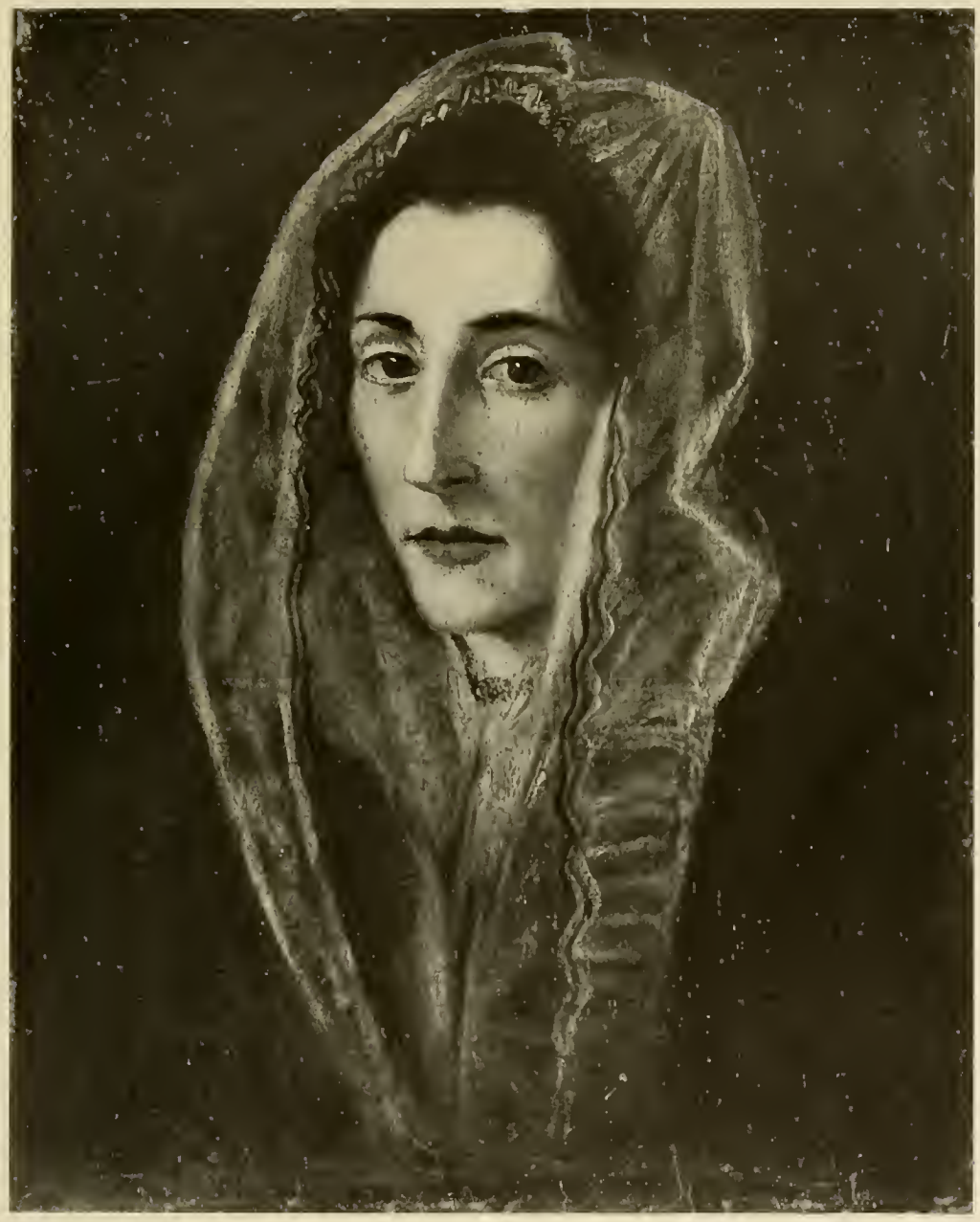

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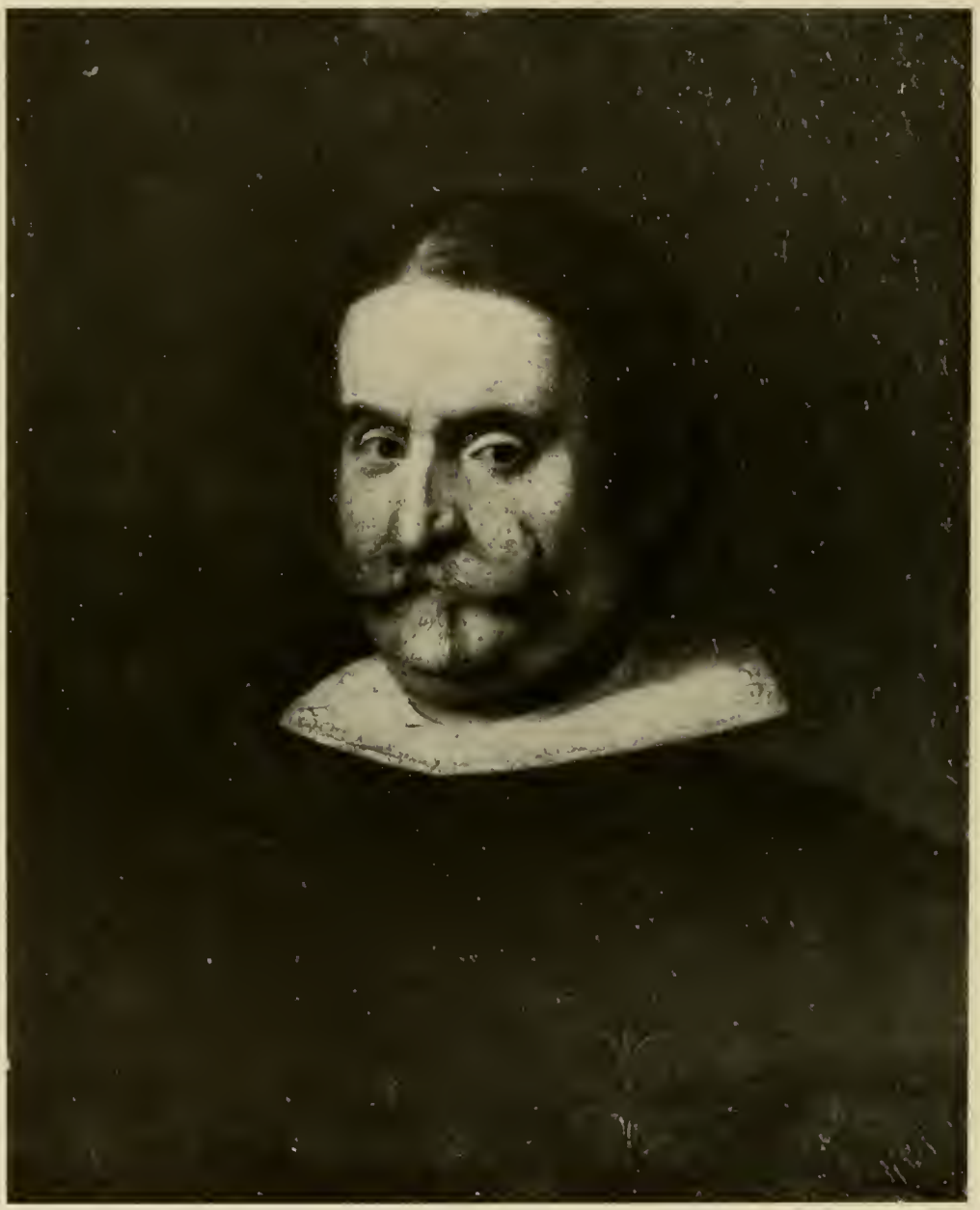

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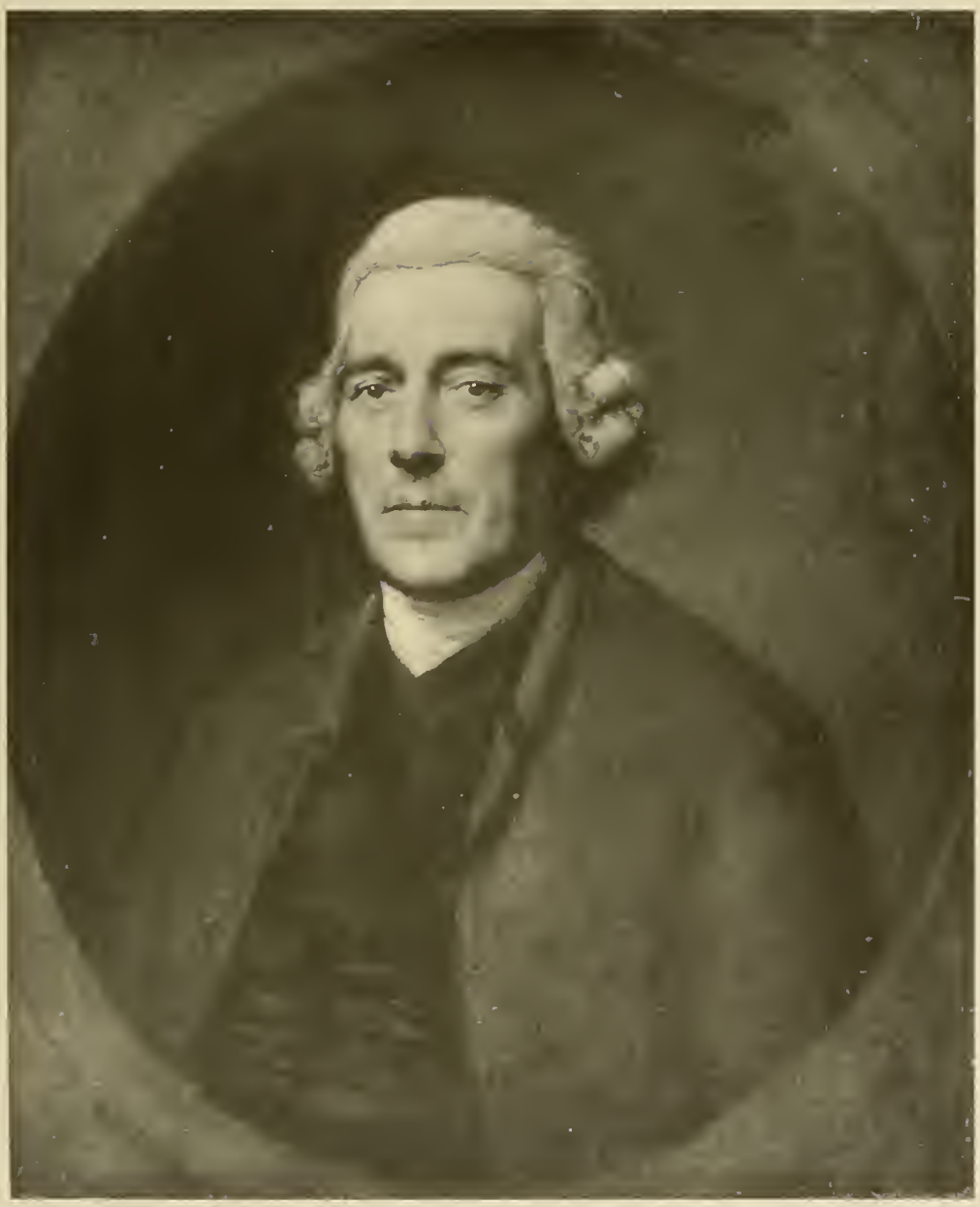

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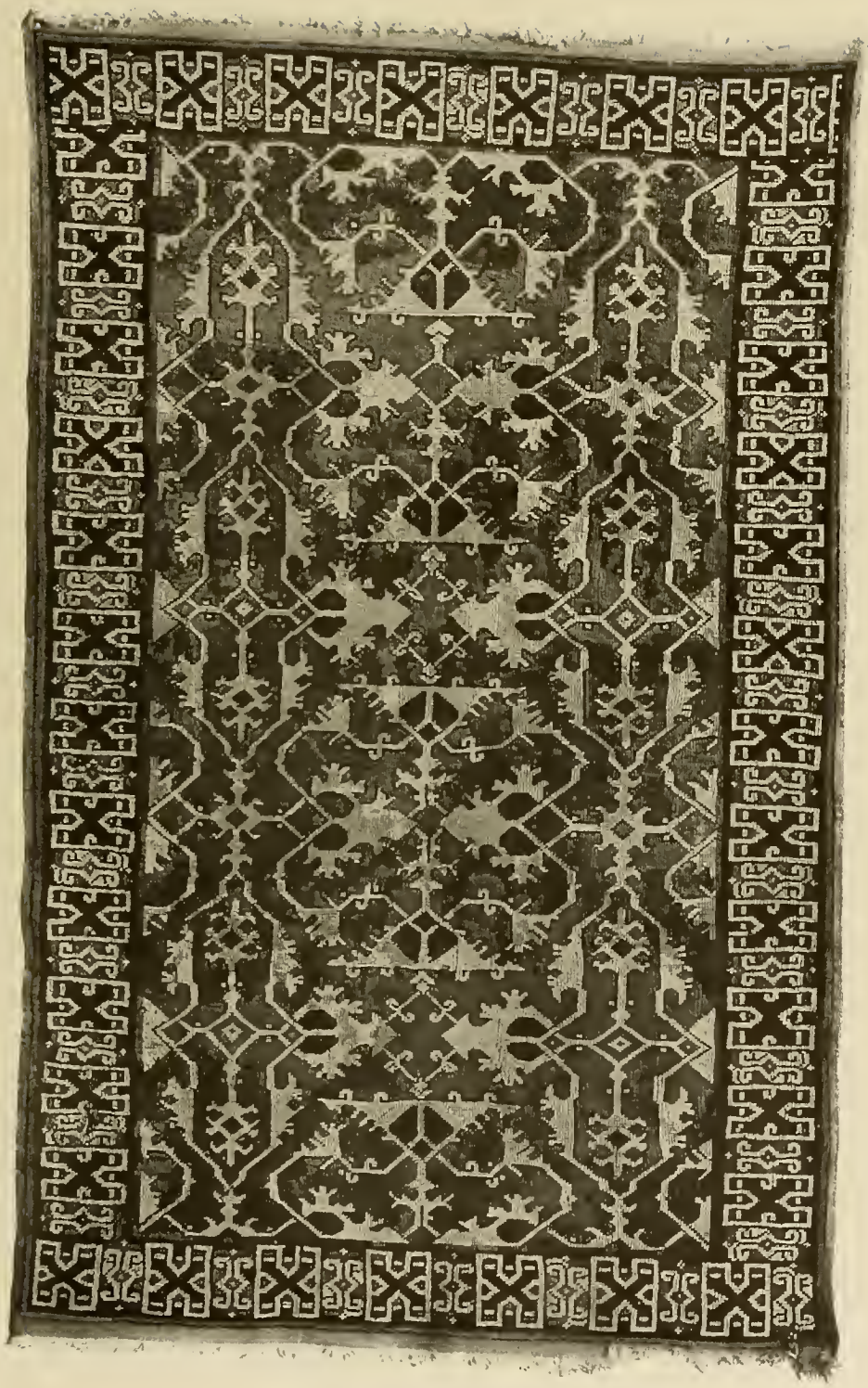

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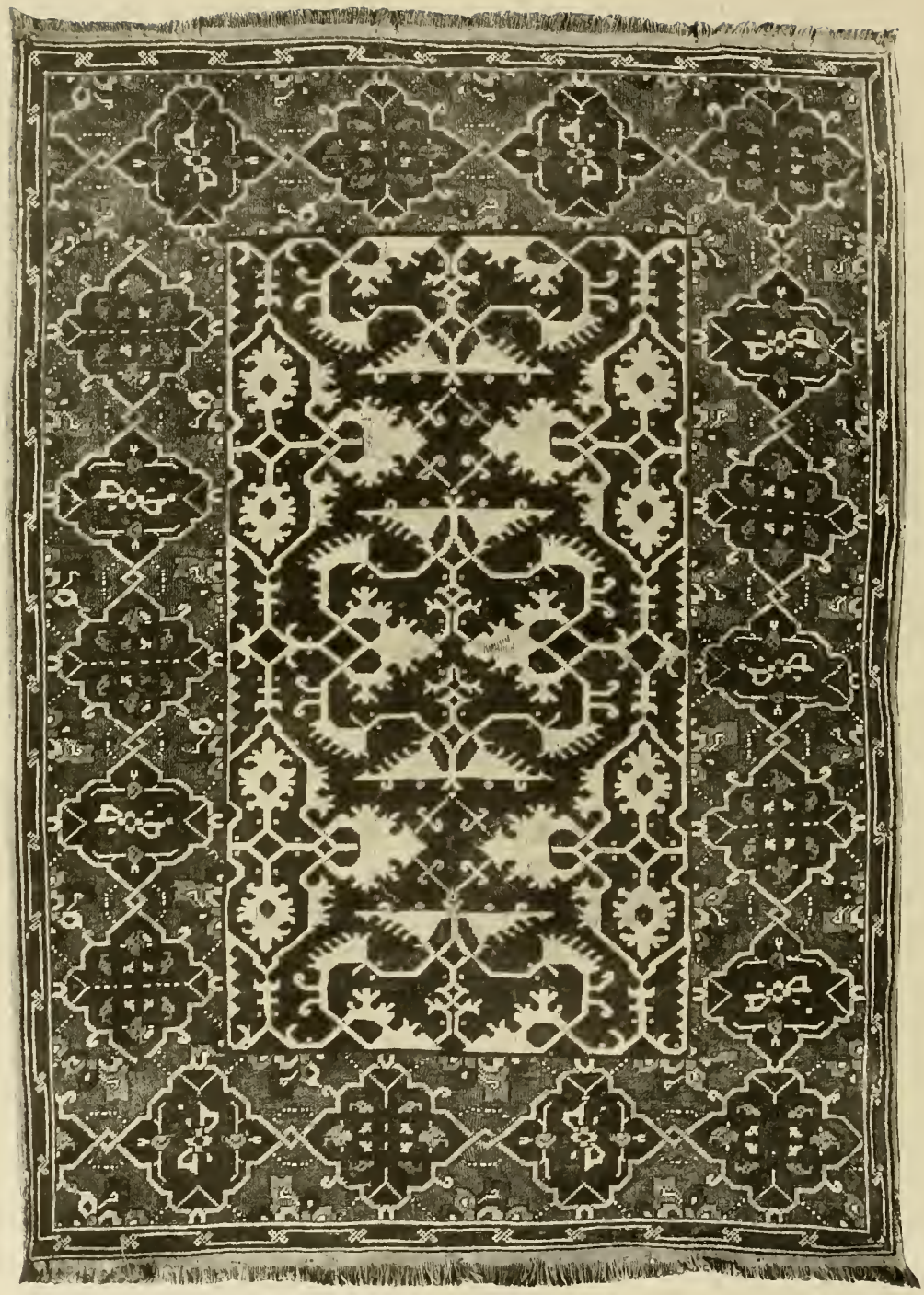

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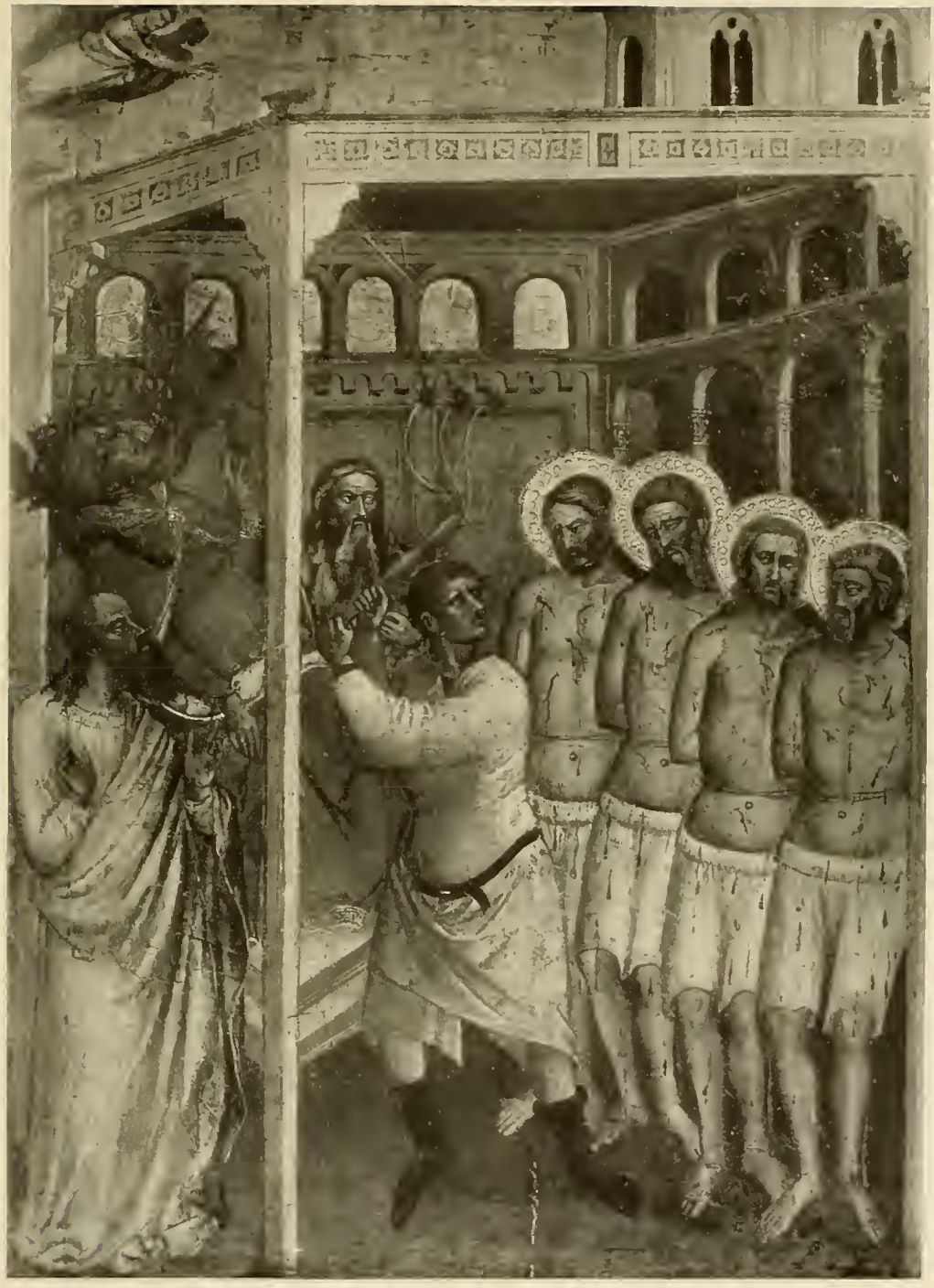

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